TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLV., NO. 1,156 NEW YORK: SATURDAY, FEBRUARY 16, 1901. PRICE TEN CENTS.

Photo by Baker, Columbus, Ohio.

PERCY PLUNKETT,
as Jewliker Hay in Tennessee's Pardner.

There is a great deal of newspaper talk every once in a while because Richard Mansfield chooses to throw his boots at a valet or his chops at a waiter. People seem to worry over it and think it funny or something.

For my part, I think if people threw things at waiters oftener it would be doing a great good work. I'd enjoy seeing a few of them fusilladed with buns and not only chops but roasts, with plenty of sharp bones in them.

Richard Mansfield is the Mrs. Nation of the stage. While she wrecks cafés he aims at waiters and valets. I sincerely trust that the next person he selects to throw things at will be a car conductor.

A cobble stone or some little thing like that would do. Richard Mansfield can give us points on reforming this class of people.

If he had simply told the waiter that the chops were overdone, you can picture the scene. The waiter would pick them up, go off at a jog trot as though he were giving an imitation of Little Egypt. He'd put the same chops on another plate and come back with a smirk and a hop, step and a jump, and pretend they were new ones.

Probably Mr. Mansfield had had this experience. Therefore he threw the chops with a low swift curve at the waiter. I wish I had been there!

The Yale Prom of the Juniors is always good for the appearance of one or two gems of literary composition set in parts and sung by the Glee Club at their concert in the Hyperion.

They have any number of clever poets as well as great singers in the Glee Club ranks, notably Rupert Hugo Schneeloch, whose voice is a marvel of purity, tone and expression.

Then there are the banjoists and the mandolinists, who set the air a-tinkle and a-tum with their melodies. They have a rose-strewn path across the continent with the songs they have sung and the tintinnabulations they have strummed from their stringed drums.

One of the funniest of the part songs I have a copy of. It is called "Hannah," although it tells of two young women equally as interesting. But Hannah comes first, so I suppose that is the reason she is honored with a title.

Hannah was unfortunate, but the astronomical results of her adventure compensated for its inconveniences. The story is simply told:

"There was a young woman named Hannah,
Who trod on a piece of banana:
A slip and a slide, and more stars she espied
Than there were on the Star Spangled Banner!"

The girl in the second verse is interesting in a way, but she was almost too slow for the twentieth century. It is easy to understand why she was such a social failure. Her name was Nell.

"There was a young girl named Nell,
And she was not much of a belle;
She sat in the sand and held her own hand,
And never got on to the sell!"

The third girl, Maud, was a most unpleasant person. A feminine *gourmonde* is never attractive. When you add to this failing the quality of deceit—well, it excuses the profanity of the song.

"A young lady existed named Maud,
And she was a terrible fraud:
To eat at the table she never was able,
But out in the pantry—O Lord!"

More beautiful if not weighted with such a moral as "Hannah" is the Swiss song for the quartet, "There's One that I Love Dearly."

This is one of the prettiest songs that the Glee Club has ever given. Its sentiment and music are both exquisitely dainty. When one hears it it causes wonder that so many of our stage singers choose their songs so oddly. There are plenty of pretty songs in the world, and therefore no place for the ugly ones.

And this applies also to the monologists and entertainers. As a rule they select "popular favorites," and nothing can be worse than some of these.

The Matinee Girl listened the other evening to Wallace Amsbary, who has deserted the role of actor for the platform.

Mr. Amsbary shows daring in selecting some of the less popular but not less interesting of authors. And his readings take on a new charm from this.

The poem which he gives so well, "Evolution," by Langdon Smith, a young journalist of New York, is a specimen of entertaining, amusing verse writing that has the charm of music in its ringing rhythm as well as wit in its lines.

Then "The Story of a Passion," by Irving Bacheller, who has recently won additional laurels by his famous "Eben Holden," is one of Mr. Amsbary's readings, and once heard it never can be forgotten.

Neither of these have I ever heard given before, although the "Chariot Race from 'Ben Hur,'" and other noisy "elocutionary"

...ally well known have grown common ...ome from constant repetition.

... a delightful prospect it would be to ...ard to—an era in which our enter... would really entertain! And not only ... but each?

... could, for instance, have our Ibsen, ... and the German problem jugglers intelligently interpreted to us, what a different ... it would give us of the situation. As it is, too many of us when we take up one of ... authors are literally up against it.

We need some prophet to do with these writers ... Kaltenborn did with Wagner. After all, ... kindergarten system is the very essence of ... science of education.

Those of us who are sometimes unhappy because our lords refuse to show their silver linings and matters generally get in a snarl cannot do better than listen to the story that the Matinee Girl has to tell of one of the happiest places she ever visited.

Those of us, especially, who yawn at times because things don't happen quicker and who look up at the blue sky and think we are being defrauded out of life's happiness because we are oppressed by the routine of existence, listen!

Those of us who dare to do these things and others much worse, when we are well and strong and blessed with the boon of life and health, can also take heed.

Far up in Fordham there is a great, large mansion on a hill which in Summer time is green and shadowed with trees, and which blossoms out with flowers when the Spring comes around. But when the Matinee Girl saw it it was covered with a thin, fleecy, beautiful garment of white, the trees outlined with silver in the sunlight.

Looking at most buildings from the outside one can read their meanings. Prisons are eloquent with their bars as insane asylums. Asylums for the blind have a strange grayness about them, orphan homes are bleak and cheerless, refuges for friendless women look like jails.

Perhaps it is that charity makes these places look so cold and that in the big house on the Fordham hill everybody is a paying guest, some rich and some less so, that makes its exterior so inviting in appearance. For even on a Winter afternoon it gave no chill of foreboding.

Yet it is a home for the sick who are past recovering according to the verdict of doctors, for those who by their diseases are destined to live on perhaps for years denied of the use of limbs, or in some way afflicted with an infirmity which would make their care in their own homes a matter involving the constant attention of nurses and of doctors and the sacrifice of the health and often of the lives of relatives devoted to their welfare.

Nothing could sound much more hopeless than the prospect of a visit to such a home. And the Matinee Girl set out to visit a friend who wrote from there, feeling that it would be difficult to take much hope or good cheer or laughter into such an atmosphere.

But I found it a place of perfect contentment. In the great sun parlor with its bright plants and beautiful glass walls giving glimpses of the sky there sat numbers of these happy invalids in their wheeling chairs, chatting, laughing with each other over books and papers and enjoying a more thorough sympathy with each other than merely well people ever know.

Then along through the wide, spacious halls were glimpses of rooms furnished and decorated to please each occupant's fancy. There were books everywhere, books and magazines, and pianos with music upon them. And not one unhappy or morbid looking human being in the lot.

It was a veritable education in the art of happiness. It gave one a decided feeling that these new science cranks are about right in their theories that, after all, the body is nothing, that the spirit and the soul are real.

In one ward some of the patients were in bed. This rarely happens here, however. As soon as one arrives he becomes inoculated with the mysterious spirit of spryness and begins to take life happily.

Here you will find two wheel chairs close together, with their occupants poring over some French book and studying the language, correcting, suggesting and absolutely forgetting their illnesses of body.

It reminded me again of the personality of Helen Kellar, the girl who is blind and deaf and who was dumb until recently, when she learned to talk, and who listens to others by means of placing her fingers on their lips. Helen Kellar is one of the most radiantly happy human beings that one can meet. She is absolutely buoyant in her ambitions, her desire to learn and her joy in accomplishment.

And we, with eyes and ears and lips and strong limbs, we mourn and worry ourselves into ecstasies of woe over trifles, and think we are being ill-treated by Fate. Well, we healthy people are a pretty poor lot beside these others, who have managed somehow to forget themselves and whose wheeling chairs are far happier than most thrones.

There's a poem of H. C. Bunner's that is worth a whole hour of pulpit talk. It must be familiar to every one who is acquainted with this poet's work. It tells of the very old lady who sat under a tree and played hide and seek with a little crippled child.

She was so old she sat all day long in a big chair, and he, poor little fellow, was deformed so badly that he sat in a small one. Neither could move. But they hid their eyes and enjoyed a great game, guessing where the other was.

THE MATINEE GIRL.

MANAGER AND STAGE HANDS AT ODDS.

The stage hands of the Easton, Pa., theatres organized on Feb. 2 local No. 79 of the National Alliance of Theatrical Stage Employes, with twenty-five charter members.

On Feb. 4 Manager W. G. Detweiler, of the Able Opera House, Easton, discharged those of his employes who had joined the local. While in favor of the N. A. T. S. E., Mr. Detweiler alleges that the members of the local intimidated William Ritter, who has been in his employ twenty-two years, saying that if he did not join the union they would cause his discharge. Mr. Detweiler says that he is not in sympathy with such methods. The union men deny having intimidated Ritter and say they were discharged because Manager Detweiler is opposed to union labor. Several conferences have been held between the manager and a committee of the union men, but the matter has not been adjusted.

The officers of the local are Harry Gangware, President; T. Jefferson Taylor, Vice-President; Isaac Weil, Secretary; E. Goldsmith, Treasurer, and Walter Purdy, Delegate. The stage employes of the Bethlehem, Allentown, and Pottsville, Pa., theatres are expected to join the local.

John Turton leading with Rose Melville. * *

RECOLLECTIONS OF ROSE EYTINGE.

When the Sultan Takes a Wife—Seraglio Home Life and a Wedding.

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Now that Egypt is virtually under English rule, the condition of the lower classes may be a shade better than when I lived there, some thirty years ago. Then the country was a mere dependency of Turkey, and its sovereign was, as his title indicated, the slave of the Sultan.

There were but two native classes—the rich and titled, and the laboring class, and the gulf which divided those two classes was deep and impassable. There was an utter absence of a prosperous middle-class. All the trade enterprise of the country was in the hands of foreigners.

Of the native population, only those attached to the court and high in favor would care to own to the possession of much of this world's goods. Anything more deplorable than the condition of the "fellaheen," or laboring class, cannot be imagined. Of home, its comforts, possessions, beauties, they knew absolutely nothing. A mud hut, with a hole for entrance and exit, a straw mat, a goolah to contain water, which is dipped from the river, an iron pot, would fairly represent their worldly possessions. A single garment of indigo-blue cotton cloth, with a white cotton skull-cap, several yards of soft, white cotton cloth, and a red tarboosh, would customarily summarize their wardrobe.

The blue cotton garment, a sort of compromise between a nightshirt and a butcher's smock, was the sole covering for the body. The other articles served to cover heads, for, however scarce the Mussulman's body-garments may be, his head is always warmly clad. And let it not for a moment be supposed that the establishment which I have described is carried on free of expense. The rent for the mud-hole is rigorously demanded and collected. The food, usually bought already cooked from a vender sitting in squalid rags on some corner, with one eye on the steaming pot beside him and the other zealously watching for customers, is never obtained without much screaming and haggling and bargaining.

The head of a family living thus may, with much secrecy and economy, have managed in the course of many months to accumulate a few coins, an indiscriminate collection of copper and silver, and possibly, but not probably, a few gold coins of every nation under the sun. These, carefully concealed in an earthen vessel, will be hidden somewhere under the earthen floor of the hut. I often heard that a good Mussulman's hoard was almost sure to be found not far from the spot where he usually offered up his prayers. He might be saving this hoard for some special and highly coveted purpose—maybe to buy from her parents some dark-eyed maiden upon whom his eyes had rested, and whom he desired to add to the number of his already numerous wives. Or, even a more solemn and sacred motive may have urged him. Perhaps he looked forward to that highest hope of the good Mohammedan, a pilgrimage to Mecca, the accomplishment of which hope would confer upon him, on his return, the right to wear a green turban and paint green the lintel-posts of his hut, if he had one.

Whatever might be his motive for the collection of this little hoard, his possession of it would be very short-lived if there happened to arise any sudden desire or necessity for backsheesh on the part of the government. This backsheesh would be called taxes, and the occasions for these collections of taxes were numerous and arose from many causes.

Possibly the Sultan wished to replenish his seraglio with some fresh Georgian beauties, a carefully selected bunch of whom had just reached Constantinople in the charge of some venerable sheik. They came high, but the Sun of the Universe wanted them, and perhaps the exchequer was low. In this crisis what so natural as that the Sun should communicate his wishes to his faithful satellite, the Viceroy of Egypt. And the Viceroy would at once be impressed with the thought that the public interest must be conserved, the exchequer must be replenished, and the fellaheen must be taxed. The consular agents of the Egyptian Government throughout the country would be notified that at a certain time the duly authorized agents would arrive to receive from their hands a specified amount, such amount to be regulated by the number of miserable wretches existing in whichever little village might be in point.

Then would begin the collection. This would be conducted by a small military force on one side, and the howling, writhing, screaming populace on the other, the ceremony usually ending with a pretty general administering of the bastinado, the result of which would be the production of hoards from various hiding places.

I lived for a time in a villa in a suburb of Alexandria, called Ramleh. A great stretch of sand divided my house from the Mediterranean, and on this patch of sand a Bedouin family set up their roof-tree, which roof-tree consisted of a tiny tent, composed of parti-colored rags, stretched over three crooked sticks. This poor, wretched little shelter, with its poverty, would have put to shame any Indian tepee I ever saw on the plains. The family consisted of the father, mother and twenty sons. I should rather say mother, father, etc., for the old lady was undeniably the head of the house. Nineteen of the twenty sons were married, and lived elsewhere; but now one and now another of them would come to visit their parents, and they always brought with them a few wives and a small regiment of children.

These visits were of irregular length, and were usually brought to an end somewhat abruptly in the midst of an animated discussion between the visiting wives and the resident mother-in-law, when they would depart hastily down the hill in an irregular double-quick to an accompaniment of shrill anathema and empty tin cans and other missiles flung after them by the irate old lady.

The apple of her eye, the light of her life, her youngest son, was a tall, grand looking young bronze standing six feet three. He lived with his parents and was unmarried. But he had recently fallen in love with a comely little dusky maiden of about fourteen years of age, and after many meetings and much warm discussion, and haggling and bargaining between the parents of the pair, the price of the bride was settled upon, and the time of the wedding was fixed. The preparations were of an unusually extensive and elaborate character, and were carried on evidently with great activity. The old lady made frequent pilgrimages from home, remaining absent sometimes several days, leading one to suspect that, in the words of Fagin, she was going "on the prowl." Sometimes her husband would meekly and protestingly make a weak attempt to accompany her on these little expeditions, but the old lady promptly frowned down such attempts, using her usual method of punctuation—any missile within easy reach, as she stood on the brow of the sand-hill. The old gentleman would quietly turn about, re-enter the tent, and address himself to his needlework, for evidently to him was entrusted the making of the trousseau.

At last the wedding night arrived. The bride was glittering with coins, the air was rent with twanging, moaning, squeaking sounds that passed for music, and voices arose in chant. Hands were joined in a simple, swaying movement that passed for dancing, and all went merrily. Suddenly I was summoned to receive my neighbor, the head of the family. The old lady was greatly embarrassed, and as she stood in the moonlight, with her bare brown legs showing under her simple blue garment—in fact she was quite decollete at both ends—and with her elf-locks, colored with henna, fluttering in the soft night air, she was a model of Meg Merrilees.

The occasion of her visit was to tell of a disaster. At this late hour it was discovered that no sugar had been provided with which to sweeten the sherbet. The family stores were promptly placed before her, and she was bidden to help herself. She selected the brown, moist sugar, drew up her solitary garment until she had formed it into an impromptu bag, filled this with the sugar, overwhelmed us with thanks and blessings, and went on her way rejoicing.

ROSE EYTINGE.

A PORTUGUESE THEATRE.

The first and only Portuguese theatre in America was opened at New Bedford, Mass., Feb. 5, by the Tournee Dramatica Sympathia, or Portuguese Dramatic Club. A double bill was presented, Os Guisos do Treno (The Voice of Conscience), an adaptation of The Bells, by Quirino de Souza, and A Carteira de Mauricios Lopes (The Pocketbook of Maurice Lopes). The plays were presented by E. M. Cunha, Quirino de Souza, Virgilio Escobar, Manuel G. Cruz, Joaquin M. Pereira, Diogo Pamplona, Antonio Cunha, M. Fonseca, Germano Teixeira, Emilia de Sousa, and Maria Linhares. The theatre has a seating capacity of two hundred. It is handsomely decorated, brilliantly lighted, and is in every way a model little playhouse. The staff: E. M. Cunha, treasurer; Quirino de Souza, dramatic director; Germano Teixeira, stage-manager; Diogo Pamplona, carpenter; Firmino Santos, prompter; Antonio Cunha, property man. The scenery was painted by S. P. Winegar.

ELMIRA THEATRE BURNED.

Dixie's Theatre, Elmira, N. Y., was destroyed by fire and water Feb. 4. It was opened in 1898 as the Globe by E. L. Johnson and passed under the control of Henry F. Dixie in 1900. Mr. Dixie remodeled the house, changed its name, and presented vaudeville. Previously to the fire he was considering the establishment of a stock company. It is probable that the theatre will not be rebuilt. The members of the Alden Bass company playing A Poor Relation at the Lyceum Theatre that evening had an exciting time because of the fire. The rear of Dixie's adjoined the rear of the Lyceum, and for a time it looked as though the Lyceum was doomed also. The Bass company packed their costumes and preparations were being made to remove them and the scenery when the fire was placed under control. The Lyceum audience was not permitted to enter the theatre until 8.30.

CUES.

A party of friends of Pierce Kingsley, of In Old Kentucky, gave him a supper and an umbrella during his recent engagement in Syracuse.

Edwin Patterson has assumed the management of Hubert Labadie's Faust, succeeding W. J. Paget.

C. Herbert Kerr, musical director with A Hole in the Ground, has been for several years an enthusiastic collector of coins. A short time ago he secured an 1804 United States silver dollar at a great bargain. This piece is valued at from $2,000 to $4,000, and only eight authentic pieces of this kind are known to exist. Mr. Kerr has a standing offer of $1,400 for the piece from a Chicago man.

Lionel, son of Mrs. Frances Hodgson Burnett, said to have been the original of her story, "Little Lord Fauntleroy," is now a Congressional reporter in Washington.

A. J. Spencer's Miss will be sent on tour again next season.

The Columbias, a new repertoire company, is being organized at Frankfort, Ky., with J. J. Aughe and Company as proprietors.

Ed. Lawrence and Fannie Sampson are with De Leon's Comedians.

The four Beasey Sisters will shortly be seen in the principal roles of a play written for them, and entitled Sir Laurence's Legacy.

The Baltimore *Sun Almanac* for 1901 appears as one of the most complete year books published. It is handsomely printed and contains much valuable information.

R. W. Marks has purchased from Fred. H. Wilson the four-act comedy-drama, The Gipsy Queen.

Dangers of Paris will receive its first American production at the National Theatre, Philadelphia, on April 8, under Mittenthal Brothers' direction.

George W. Lederer means to produce Uncle Tom's Cabin in London.

THE MIRROR has received from E. C. Klenner a letter too long for publication, in which he asserts that he lost all he had in the management of the Tangled Relations company, and that instead of being a defaulter he is out a considerable sum on the enterprise; that the receipts of the company have been misstated, and that he can show box-office vouchers to prove that the company took but $750.19 from Dec. 25 to Jan. 1 inclusive; that he really owed the company but $35, he having advanced certain sums in anticipation of salaries, and that he will make his debts good as soon as possible. He claims that as the backer of the company many things were misrepresented to him.

Harold Cohill, of Mistress Nell (special company), was called upon at Ithaca, N. Y., at very short notice to play the Duke of Buckingham, owing to the illness of Mr. Guest.

Fred E. Wright and Frank E. Morse have secured Forbes Heerman's play, Jess of the Bar Z, which the late Belle Archer had produced only a few days before her death. They mean to send it on the road in August.

Robert McIntyre is scoring as Uncle Dan'l in The Heart of Maryland.

The Night Before Christmas, on its first visit to Toronto, Ont., recently, played to large receipts, notwithstanding the natural depression owing to the Queen's death.

Mabel Pierson, since Hilda Clark's accident, has been singing the prima donna roles at every performance of The Bostonians, and her work in The Serenade and in The Viceroy has been warmly commended.

Dr. Richard G. Moulton, of the Chicago University, will give four lectures in St. Paul this season upon Shakespeare and his plays, the first lecture having occurred on Jan. 19.

Robert Brower, late business manager of Broadhurst Brothers' The House that Jack Built, has been transferred to Why Smith Left Home (Eastern).

THE ACTRESS AS POACHER ON BARD'S SHAKESPEAREAN PRESERVES.

Some few months ago, when Madame Bernhardt sprang one of her infinite surprises by emerging as Hamlet, theatrical experts were not wanting to show that the venture, so far from being an audacious innovation, was the crowning observance of a bizarre tradition, which had

Photo by Lafayette, London. *Bernhardt as Hamlet.*

spread its glamour over all sorts and conditions of women since the notable night in 1775 when the divine Sarah Siddons astonished her Worcester patrons by appearing as the brooding Prince. Nothing of novelty, therefore, resolves itself about the statement that, from first to last, in the Old World and in the New, there have been fully fifty women-Hamlets; but it will startle the average playgoer to learn that man's prerogative in all the great Shakespearean parts, save Macbeth, Brutus, and Coriolanus, has from time to time been usurped by his mundane complement. Toward some of these intricate male characters a few specially equipped actresses undoubtedly felt themselves drawn by a force at once irresistible and mysterious: we have a striking example of this in the career of the gifted Charlotte Cushman: but, sooth to say, many of the assumptions were mere frivolous masquerading, mostly indulged in to lend piquancy to the attractions of a benefit night.

Photo by Morrison, Chicago. *Julia Marlowe as Prince Hal.*

Vivacious Kitty Clive, that plain woman, whom the Leviathan of Fleet Street considered the best all round player he ever saw, was apparently the first poacher on the male preserves of Shakespeare-land. Of her Miss Hawkins relates: "I have heard it said that she once attempted Shylock, and with the Jewish accent; but the effect was too ludicrous to be endured." Audiences in the eighteenth century were far from ripe for such highly colored realism; but things were different at the Rochester Theatre, in England, one night in January, 1805, when one Sherenbeck, a Chatham Jew with a pronounced Yiddish delivery, appeared as the malignant usurer and made a wonderful success, particularly in the trial scene. All told, only three woman Shylocks are known. America had one some forty odd years ago in the person of Charlotte Crampton, a squat brunette, of whom Macready once said: "If she were only a foot taller, she would startle the world." As it was, being of eccentric habit and indulging all her whims to the full, she did much to justify the eminent tragedian's assertion. One of the finest fencers of her day, she had a decided propensity for male roles, and delighted in appearing as Hamlet, Iago, Richard III. and Romeo. Her Hotspur is the only female rendering of the part on record. Old playgoers say that as Shylock her scene with Tubal was among the memorable things of her generation. The third impersonator of Shakespeare's Jew was a Mrs. Macready, who, when badly in want of an attraction during her checkered lesseeship of the Prince of Wales' Theatre, Birmingham, England, in 1806, invariably put The Merchant of Venice in the bill, with herself as Shylock.

When we ponder over the attributes of Falstaff the wonder is, not that the jovial knight has only had two female representatives, but that His Rotundity has been attempted at all. For her benefit at the Haymarket on July 21, 1786, Mrs. Webb, who has a place in theatrical annals as a capital actress of old women, had the hardihood to appear as the grosser Sir John, of the First Part of King Henry IV. As she has been described as "a huge hill of flesh, surmounted by a front of a fiery, fretful expression," and with a voice as deep as a draw well, she was evidently not without physical qualifications for the part; but the exhibition was rightly considered in execrable taste.

In 1833, Mrs. Glover, an infinitely superior actress, appeared as Falstaff in The Merry Wives of Windsor at the same house. She was then the cleverest, as well as the fattest, woman on the stage; but the late Mr. Henry Howe, who saw her play the part in his boyhood, thought she failed greatly in the attempt, "for, although the most unctuous of feminine comedians, she seemed like a weakly youth essaying the character." Since that time burly Sir John's sometime associate, Prince Hal, has not unnaturally supplanted him in the eyes of the fair sex.

In 1881-82, during a protracted tour of the world, Mrs. John Jack frequently masqueraded as the merry madcap to the excellent Falstaff of her husband. More recently still Julia Marlowe, an artist of delightful womanly charm, has adventured upon the role of the Prince. One is apt occasionally to wonder how an actress having no temperamental affinity to male characters acquires the taste for their performance. Early training may have much to do with it, and it is to be noted in Miss Marlowe's case that her stage debut was made as Sir Joseph Porter in a juvenile Pinafore company.

The idiosyncrasies of the crook-backed Richard are not such as the average well equipped actress would believe herself to have a mission to portray; but during the last century there have been at least four female exponents of the character. The first to attempt it was Mrs. Lefevre, a minor actress, who, in 1784, had previously masqueraded as Peachum in The Beggar's Opera. A rare portrait of her as Richard the Third is preserved in the Barney collection in the British Museum. At the Walnut Street Theatre, Philadelphia, in June, 1837, Mrs. Henry Lewis, a sound actress, albeit of the Coburg school, not only appeared as "the wretched, bloody, and usurping lout," but as Virginius and Othello as well. After Charlotte Crampton, of whom something has already been said, no woman Richard is heard of till we come to Rebecca Deering, an American-born actress, who played the part at Birmingham, England, in 1883. Miss Deering probably holds the record as the Crookback, as she has been seen in the character no fewer than two hundred times. Gifted with a powerful voice, she can, to borrow the quaint expression of a provincial Aristarchus, "lower it to sweetness or lift it to an impulsive shout." She did her wooing with rare effect, showing "the tongue that could wheedle like the devil," and her dream scene was given with a strength and intensity of expression most meritorious in a woman. On one occasion, under peculiar circumstances, it is noteworthy that two other male characters in Richard III had an actress for their exponent. Among the flotsam of bygone theatrical chit-chat that has drifted down to us is an anecdote concerning Miss Stanley, of the Coburg Theatre, who, to cope with an emergency, in 1827, effectively "doubled" Tressell, Lady Anne, and Richmond.

Photo by Window and Grove, London. *Ernst Deringer as Romeo.*

Photo by W. Perkins & Co., London. *Emelie Rorke as Iago.*

Second only to Hamlet in the affections of the man-performing actress comes Romeo, who has had some six and twenty lady representatives. The convention of the female Romeo dates from 1810, in July of which year Mrs. Freeman played the love[illegible] Montague at Tyne[illegible] to the fair Capulet of her daughter, Maria Foote, who then entered upon a somewhat stirring career at the immature age of twelve. Apropos of this family arrangement, it would seem as if the female interpreter of Romeo never felt thoroughly at home in the Capulet garden when a sister or a daughter was the Juliet. Charlotte Cushman, whose Romeo was [illegible] male impersonation ever witnessed, never played half so well as when she breathed out her soul to her sister Susan. At Richmond, Surrey, in July, 1[illegible] the sisters Emma and Ellen Feist followed the Cushmans' example; and at Albany, N. Y., [illegible] years later, Melinda Fe[illegible] had her daughter Avonia for her Juliet. It must surely be [illegible] more than a coincidence that when Emil Beringer made a picturesque and impassioned [illegible] the Prince of Wales Theatre, London, on May 15, 1886, she, too, had her sister [illegible]

Charlotte Cushman's first appearance in the part took [illegible] N. Y., on April 1, 1837. When she submitted her interpretation at the [illegible] London, some eight years later, *The Times* went into raptures over her acting [illegible] notice, in the following strain: "It is enough to say that the Romeo of [illegible] was superior to any Romeo we have ever had. The distinction is not one of [illegible] kind. For a long time Romeo has been a convention. Miss Cushman's Romeo [illegible] living, breathing, animated, ardent human being. The memory of playgoers [illegible] as a collection of speeches, delivered with more or less eloquence, not as an [illegible] Miss Cushman has given the vivifying spark, whereby the fragments are knit together [illegible] organized entirety. All the manifestations of Romeo's disposition were given with [illegible] truth, and the one soul was recognizable through them all." Sheridan Knowles considered the Cushman's scene with the friar as great in its way as Edmund's [illegible] act in Othello. But perhaps the most remarkable tribute to the powers of the [illegible] of the late Madame Ponisi, who once said to an interviewer: "She was the [illegible] Romeo I ever saw, or ever shall see. She may not have been an ideal Romeo, so far as her [illegible] tune were concerned, but she simply *lived* the character. When I played Juliet to her she hypnotized me as the snake does the bird. I became oblivious of her sex, of the [illegible] tawdry surroundings, and I yielded myself to the impassioned Veronese youth, the child of southern skies." Obviously the Cushman had her detractors, among them Douglas Jerrold, who had the defects of his qualities, and often exercised his pungent wit at the expense of his better judgment. When the actress reappeared in her great part at the Haymarket in February, 1858, Jerrold, after humorously suggesting that additional novelty would be afforded if Charles Kean could be induced to play Juliet, wrote: "We have before seen Miss Cushman as Miss Romeo; and, though the lady lover is full of flame, it is the flame of phosphor: it shines, but it does not burn."

Cavilers to the contrary notwithstanding, there can be no doubt that Charlotte Cushman was one of those rare women—call them "sports," if you will—whom nature had specially equipped for the performance of subtle and arduous male characters. She was not only a fine Hamlet, as Hamlet was conceived in her day: she was a superb Cardinal Wolsey, and bids fair to live in theatrical annals as the only female representative of the part. Her Wolsey was first undertaken during an American tour in 1857-58. It has been rated as a noble effort by William Winter and other capable judges of Shakespearean interpretation. Miss Stebbins, her biographer, tells us the chief difficulty she had to surmount in the part was "the necessity for keeping up to, and above, in voice, bearing, and *impression*, the other male parts in the play, especially in the scene where the fallen Cardinal is baited, as it were, by the rude and triumphant nobles who rejoice in his discomfiture. In this scene great power is necessary to avoid being overborne by mere noise and violence, and falling below the moral level which the Cardinal must maintain, even in ruin, the 'nigh Cardinal' whom Shakespeare drew. Miss Cushman confessed that she held her own with difficulty; but that she did hold it there can be no doubt."

It would be idle to speak at length of all the various actresses who have endeavored to embody Romeo. Perhaps the most noteworthy among these unmentioned were Ellen Tree, who played the part for her benefit at Covent Garden in 1829; Mrs. J. W. Wallack, who was seen in it for a week at a stretch at the Marylebone in 1854; and Felicita Vestvali, who created a mild sensation in her doublet and hose at the Lyceum in 1867.

Mrs. John Drew, who had played Romeo in 1846, once essayed to personate Marc Antony in Julius Cæsar. She is spoken of as one of the few womanly women who, in assuming male attire, could make the spectator oblivious of her sex.

Even Othello and his ancient have not been able to withstand the encroachments of the eternal feminine. A by no means indifferent representative of the Moor was Mrs. Nunn, well nigh half a century ago a favorite actress on the West York circuit, and an accepted Romeo and Hamlet. It will be readily recalled also that Mrs. Charles Whitley appeared as Othello at the matinee given at the Avenue Theatre, London, on February 16, 1895, for the exploitation of Mrs. Loftus as Desdemona. But, judging by the relative number of feminine Othellos and Iagos, the tempter has far more attractions for the masculine-minded actress than the tempted. One of the wiliest of Iagos was that of Mrs. Waller, at all points a satisfying tragedienne. She was seen in the part at Albany, N. Y. (evidently a most congenial atmosphere for such like experiments), in 1857. The omnivorous Charlotte Crampton gave her rendering of the fish-blooded villain much about the same time. Turning to Great Britain, we find that the character was added to Miss Rebecca Deering's repertory in 1883, and played by her frequently in the Provinces. The assumption was not without its measure of interest and originality, for, as a Birmingham critic once pointed out, Miss Deering's Iago "was not the usual scowling villain, but a plotting, subtle schemer, who uses his courteousness and suavity to mask his character and cloak his designs." Scottish playgoers will remember that within recent years Emilie Burke has frequently appeared with success as Iago to the Othello of her uncle, the late Henry Talbot. Miss Burke is also one of the two lady Petruchios on record, the other being Dorothea Baird, who sustained the shrew-tamer, *en amateur*, at Oxford, in 1893, in a cast made up entirely of the fair sex.

Woman simulating man is at best an inartistic expedient, and the most that can be hoped for is a success of curiosity, so few really have a doublet and hose in their disposition. Moreover, the presence of the genuine article on the stage, side by side with the sham, must ever sound a discordant note. If these epicene exhibitions must be thrust upon us, disparity should be avoided by dealing in the wholesale. Performances of the sort have not been uncommon of recent years. As You Like It was presented by a complete cast of women at the Garden Theatre, New York, in November, 1893, and again three months later under identical conditions in London at the Prince of Wales'. Last scene of all which ends this strange eventful history shows the ladies of Boston giving, in February, 1896, at the Copley Hall, an unaided performance of A Winter's Tale, at which no member of the uglier sex was allowed to show his face. An Adamless Eden! how dull it must have been for the dear creatures!

W. J. LAWRENCE.

EDWIN FORREST AND D. H. HARKINS.

The new generation of theatregoers in New York is not so well acquainted with the name of Daniel H. Harkins as some of us old fellows are, but he has figured prominently in theatrical matters in many ways. He is a Shakespearean scholar, he is a painstaking actor, he has a baritone voice of fine quality, telling and effective, and in his time he has played many parts. Harkins was for a short time proprietor of the Fifth Avenue Theatre, and for a long time he was stage-manager for Augustin Daly. I have seen him play a round of Shakespearean characters in the English provinces, I have seen him play second to Mansfield at the London Lyceum, and many a time and oft has he acted on Daly's stage.

I met Mr. Harkins a short time ago in Fifth Avenue. He had just returned from playing an engagement in California, and during our chat these remarks passed:

"That is a pretty pendant: where did you pick it up, Mr. Harkins?"

"Oh, that was given to me by Agnes Ethel while I was stage-manager for A. M. Palmer at the Union Square Theatre."

"And the chain?"

"Dear Charles Fisher gave it to me while I was stage-manager at Daly's."

"Probably there is a watch at the other end of the chain, and, possibly, there is a story also attached to it."

"Yes, there is, indeed. I am proud of that watch, and when I go on the road I leave it, not with my father's brother, but with a safe deposit company in New York, and I carry a silver watch instead."

"On what stage did you receive the timepiece?"

"On no stage: we were not playing then, but fighting: it was no mimic war. I was major of a New York regiment, and when the war was over some Confederate officers clubbed together and presented me with this handsome watch, bearing a complimentary inscription."

"You were telling me the other day some interesting reminiscences of Edwin Forrest. Do you write as well as you talk?"

"I don't know that I do either very well. You know I generally am engaged in giving utterance to the words of others: they are put into my mouth, so to speak."

"I don't know whether you intended those last three words for a pun, but I wish you would put down on paper those interesting things you were telling me about the great American tragedian, as you (not I) call him."

"I will, with pleasure."

And that is how I came by the following from Mr. Harkins:

"I was a member of the company that supported Edwin Forrest in his long engagement at Niblo's Garden during the season of 1860-61. I was very young then, and very ambitious. Mr. Forrest had on several occasions complimented me, and this created a wild desire in me to have a social chat with him, and ask his advice, which might assist me in my future career. I called at his hotel, sent up my card, and, to my great joy, was admitted at once.

"I begged him to pardon my boldness, and said that the desire to succeed in my profession must be my excuse. His strong, stern face unbent, and it became aglow with a smile of wonderful charm. He said: 'I shall be only too glad if I can help you by my advice.' He spoke impressively of the nobility of the actor's art, that it demanded the highest intelligence, the most devoted and constant study stimulated by honest ambition to rise. 'How great a place you will make,' he said, 'depends on the amount of hard work you invest in your profession. Act constantly, study constantly. The day you do not act or study you stand still. Continue idle and you go backward. Success means hard work through all your professional life.'

"I spoke to Mr. Forrest of the night that he played Lear, at the old Broadway Theatre, when in taking off his cap in the curse scene he dragged his white wig with it, and finished the scene in his natural black hair and artificial white beard.

"He said: 'I have played Lear for forty years, and I have studied or read it through each day before playing it, and I remember but one occasion when I went home satisfied with my performance. I could never reach my ideal.'

"During the interview he remarked: 'I do not know whether I understand the term "genius;" I do not know if there is such a thing. If it does exist, then the only actor who possessed it in my time was Edmund Kean. To describe his acting is impossible. He enchained your mind and thrilled your soul as no other human being could.' This is high praise coming from Edwin Forrest, the greatest actor of this century."

MORRIS PHILLIPS.

SAVOY THEATRE CLOSED AGAIN.

The Savoy Theatre was closed once more on Feb. 6 and the local engagement of Unleavened Bread came to an abrupt end. According to a representative of the theatre owners, dispossess proceedings were brought against Manager Alfred E. Aarons, who, it is alleged, had not paid the matter of $1,666.66, alleged to have been due for a month's rent. Then, too, the musicians claimed that their salaries were two weeks in arrears and they declined to play. Mr. Aarons thought that they might find a way out of the difficulties before theatre time at night, but Liebler and Company announced that their company would not appear under such doubtful circumstances, and that, rather than have an audience disappointed, a declaration should be made before the people assembled. Accordingly a sign was posted at the theatre saying "No performance to-night," and the theatre was suddenly closed for the third time in the present season. Unleavened Bread will be sent on tour.

PERCY PLUNKETT.

Percy Plunkett, a character portrait of whom appears on the first page of this issue of THE MIRROR, was born on the stage, so to speak, his father, the late Charles Plunkett, having been a theatrical manager for years in this country up to the time of his death, some twenty years ago. Percy Plunkett has been associated with such representative stars and attractions as Joseph Jefferson, A. M. Palmer, Eugene Tompkins, Nell Burgess, and The Black Crook [illegible] tion leading stock companies. H[illegible] been done in comedy old men [illegible] now in his third season as [illegible] Tennessee's Partner, a part [illegible] made a hit wherever he has [illegible] kett's plans for next [illegible] pleted, but he will [illegible] new play. A Gen[illegible] may be seen in [illegible]

...ES.

...ed King John, Macbeth, and Mary Stuart. R. D. ... Odette Tyler are in the co. and are great ... King John is notable as a scenic pro... Lady Constance is ably portrayed by Mad... Frank Daniels 10-16.

...ns met with a big reception at the ... 3-9. The people in the co. are ... and the several ballets danced par... Primrose and Dockstader's Min...

...s played over one night and gave an ... of Robin Hood at the Tulane 3.

... Opera House La Vie de Boheme was ... time in this city 31 and made such ... that it was repeated 2-5. MM. Jerome ... Dufour, and Mesdames Talexis and ... cast and did splendid work. The ... special mention for its correctness ... intricate score. La Vivandiere ... instinct, and Le Petit Duc 3.

... gave a well attended concert at the
J. MARSHALL QUINTERO.

DETROIT.

The most important theatrical engagement of the ... as far as artistic merit is concerned, was ... Sothern in Hamlet at the Detroit Opera ... Jan. 28-2. The play was splendidly staged, ... costumed and every detail was faithfully ... out. The co. is carefully selected. Mr. Soth... Hamlet was intelligent in reading, graceful in ... and free from rant and of intellectual cast. ... broke from conventionality, and on the ... whole his performance was an artistic treat such as ... rarely meets with in a year's attendance at the ... theatre. Virginia Harned won fresh laurels as Ophelia, ... though the role is not well suited to her. James K. ... Hackett in The Pride of Jennico appeared 4-9. Mr. ... Hackett is seen to advantage in the role of Basil Jen... nico and responded to many curtain calls. Bertha ... Galland is the Princess, and she acts it with splen... did effect. The Gipsy girl, Michel, was well acted by Miss Margaret Illington. Thomas A. Hall, Theodore Hamilton, Arthur Hoops, and George W. Barbier were appreciated. Louis Mann and Clara Lipman 11-16.

A Day and a Night is at the Lyceum 3-9. The co. is a competent one. Alf Holt, W. F. Ryan, Oliver T. Holden, Will H. Hatter, Clara Isham, Lillian Maynard, Kittie Gilmore, Charlotte Stolle, and Emelie Benner are prominent. Nathan Hale 10-16.

The Limited Mail at the Whitney Opera House 3-9 is as popular as ever. The presentation is good. Beatrice is an attractive Jim Harland. Genevieve McCloud, as Nellie Harland, shows charm and refinement. Tombstone Jake is well acted by Edward Weitzel. Martin A. Somers, George C. Olmsted, E. A. Hammond, Will F. McNulty, Barry Laurence, W. C. Coughlin, Margaret Lee, and Olive Lane also do good work. The Span of Life 10-16.

FREDERICK KIMBALL.

NEWARK.

Peter Dailey is at the Newark 4-9 in Hodge Podge and Co. He is intensely funny, and has an excellent co. of which Christie MacDonald and William Broderick are the favorites. Opened to a big house for a local benefit. Foxy Quiller 11-16.

Joseph Murphy in The Kerry Gow and Shaun Rhue is filling a week's engagement at the Empire. The co. is acceptable. Business opened light. On the Swanee River 11-16.

Melodrama is the bill at the Columbia 4-9, where the patrons are expressing their approval of Hands Across the Sea. Maude Edna Hall and Carleton Macy in the leads were very effective. Charles Halleck is capital as the villain. The other parts are well taken. Wife for Wife 11-16.

Quo Vadis is in the second week at the New Century. The cast is the same as last week, but a marked improvement is noticeable in the work of all. Leah the Forsaken 11-16.

William J. McKiernan, author of The Gunner's Mate, has retired from the dramatic editorship of the "Sunday Call."

Anna Layng has resigned from the Brinker-Abell Stock co. and will join Across the Pacific.

Jane Farrell, leading woman with Joseph Murphy, is a Newark girl.

Lucille La Verne has been engaged for the Brinker Stock co.

Boswell G. Thompson, a well-known figure in Newark theatricals, entertained the members of Court 14, Foresters of America, at their rooms Jan. 30. He recited "The Maniac" and "Two Pictures."

C. Z. KENT.

ST. PAUL.

Daniel Sully and a capable co. presented The Parish Priest at the Metropolitan Opera House 3-6 and delighted good audiences. The Parish Priest is a clean, wholesome play. As Father John Whalen Mr. Sully gave an admirable interpretation. Lucille Spinney made a pleasing Agnes Cassidy. Kate Beneteau as Helen Durkin was clever in a trying role. Mildred Lawrence created an excellent impression as Katherine Corrigan. John D. Griffin's Michael Sullivan was exceptionally good. Crystie Miller, Al. Phillips, Joseph L. Tracey, and C. W. Brockmeyer acquitted themselves creditably. Harry Corson Clarke 7-9. Alice Nielsen 11-13.

Frederick Warde, supported by Mr. and Mrs. E. R. Spencer and a competent co., appeared at the Grand Opera House 3-9, presenting The Duke's Jester, Richelieu, Othello, and Hamlet, opening to a large and appreciative audience. As Cecco in The Duke's Jester, Mr. Warde gave an admirable portrayal. E. R. Spencer was particularly good as the Duke of Milan. Isabel Pengra-Spencer was personally attractive as Nina and did an effective piece of acting. May Warde was pleasing as Bonneta. Alex. McKenzie did excellent work as Matteo. Cyrus Hales was effective as Ludovico. Frederick Forrester, Harry C. Barton, Walter Bentley, Douglas Fairbanks, Florence E. Edford, and Bessie Hunter make the most of their roles. Fulgora's Stars 10-16.

GEORGE H. GOLLRAVE.

MONTREAL.

The Burgomaster opened to a big house at the Academy of Music 4 and with its bright music, pretty girls and picturesque scenery and costumes won frequent applause and encores. Gus Weinberg as Peter Stuyvesant gave a clever and legitimately funny performance. George Brodrick and Laura Joyce Bell did a capital burlesque on Sapho. Edith Yerrington and Ida Hawley were also excellent, but the hit of the performance was made by Alma Doerge as Daisy. Charles M. Allison, H. B. Stockbridge, Amy Dale, and Celia Leam are also deserving of mention.

The Private Secretary is the bill given by the Grove Stock co. 4-9, and the performance is an exceptionally good one. Willis Granger scores as the Secretary, a role entirely different from anything he has played here. George Ober is a capable Cattermole. Hardee Kirkland a good Young Cattermole. James E. Nelson an excellent Gibson, and Russell Crawford and Donald Bowles made the most of Squire and Harry Moseland. The women's roles in this play are of minor importance, but such as they are they are ably interpreted by Lottie Linthicum, Angela McCaull, Maye Louise Algen, and Maude Sinclair. Man and Wife 11-16.

Theatre Royal had in Atlantic City to good business 4-9. The play itself is not much to boast of, but it serves to introduce a number of clever specialties. The City of New York 11-16.

W. A. FREEMAYNE.

TORONTO.

Humpty Dumpty, modernized and considerably brightened up, was presented at the Toronto 4 before a large and pleased audience. Mr. Bartholomew made an excellent pantaloon. Joseph Smith and Lily Adams also did clever work. The Village Postmaster 11-16. McFadden's Flats 18-23.

E. H. Sothern, who was to have appeared at the Grand 4, had to cancel on account of the loss of his scenery. The Burgomaster 7.

The Valentine Stock co. gave an admirable presentation of The Hoop of Gold at the Princess 4. De Witt Jennings, a new member of the co., who possesses a very mobile countenance and much suavity of manner, made his first appearance. Meta Maynard, Jack Webster, Robert Evans, and Mr. Kent are worthy of note. The Indian 11-16.

Marcella Sembrich will sing at Massey Hall 9.

J. V. McAREE.

MINNEAPOLIS.

At the Metropolitan Theatre Harry Corson Clarke, supported by a co. of average ability, presented What Did Tomkins Do 3-6, opening to fair business. Mr. Clarke made a very acceptable Colonel Tomkins; Maude Truax was decidedly good as Gwendoline Gwynne; Max Steinle made a satisfactory Josiah Plant, and Joseph Galbraith won favor as Tomkins, Jr. Harriet Clevenger and Anne Hathaway also deserve special mention. A large delegation from Minneapolis Lodge of Elks, No. 44, of which Mr. Clarke is a member, attended the performance 4. Daniel Sully 7-9. The Belle of New York 10-13.

At the Bijou Opera House M'liss opened for a week 3 to good houses. Nellie McHenry made a decided hit in the title-role. Ben F. Grinnell, Joseph Brennan, James Cooper, Ida Rock, and Ella Gardiner contributed praiseworthy characterizations. Frederick Warde 10-16.

F. C. CAMPBELL.

PITTSBURG.

Superba drew the usual large crowds to the Bijou 4-9. Lizzie Wilson scored a hit with her rendering of ragtime songs. The dancing of the Tiller Troupe was well received, as were the Merrills, bicyclists, and Galetti's apes. The co. is an excellent one. Adra Ainslee made a fine Superba. Robert Rosaire as Pierrot was mirth provoking, and Magda Henry as Wallalia earned the hisses of the gallery. The Great White Diamond 11-16.

Ada Rehan in Sweet Nell of Old Drury was at the Alvin Theatre 4-9. Maude Adams 11-16.

The Adventure of Lady Ursula was the bill at the Grand Opera House 4-9. Next week, Leah the Forsaken.

The Sembrich Opera co. gave an operatic concert at Carnegie Music Hall 11.

L. W. MENDENHALL.

CLEVELAND.

Francis Wilson in The Monks of Malabar was at The Euclid Avenue Opera House 4-9. E. H. Sothern 11-16. Virginia Harned will play Camille at a special matinee 13.

Hearts of Oak was presented by a good co. at the Lyceum Theatre 4-9. The character work of Nat D. Jones and Thomas M. Hunter as the two old men was worthy of mention, also the acting of Sarah Whitford as Chrystal. Superba 11-16.

At the Cleveland Theatre The Span of Life held the boards 4-9. The Donnazettas were the feature of the performances, and the work of Annie Ashley as Shrove Tuesday, and P. H. Craig as Nutty Brown pleased the audiences. Human Hearts 11-16.

The return concerts of Strauss' Orchestra at Grays Armory 6 were attended by large audiences. Sembrich Opera co. 13.

WILLIAM CRASTON.

COLUMBUS.

At the Great Southern The Cadet Girl did a fair business Jan. 30, 31. The performance was inferior. James K. Hackett 12, 13. The Princess Chic 19. James O'Neill, 20, 21.

At the High Street the Katzenjammer Kids did well 31-2. The performance is the same as last season. The Ladder of Life did well 4-6. There is an abundance of elaborate scenery. A Run on the Bank 11-13. Reilly and Woods co. 14-16. Royal Lilliputians 18-20. A Trip to Chinatown 21-23.

The Grand was dark 4-9, but will open with Fads and Follies 11-13.

W. S. Butterfield has made arrangements to place a stock co. at the Grand this Spring. It will be headed by Rose Stahl and William Bonnell.

W. W. PROSSER.

PROVIDENCE.

Ward and Vokes in The Floorwalkers had a big week at the Empire 4-9 and pleased immensely. Happy Ward and Harry Vokes as Percy and Harold are great funmakers and they have a large co. of clever people, the most prominent being George Sidney, Burt Haverly, Lucy Daly, and Margaret Daly Vokes. The Sorrows of Satan 11-16.

Anna Held in Papa's Wife was at the Providence Opera House 4-6, and Kellar followed 7-9. Arizona 11-16.

The Kilties' Band gave two concerts at Infantry Hall 6 and were well patronized.

HOWARD C. RIPLEY.

OMAHA.

Sousa's Band gave two fine concerts at the Boyd Jan. 30. The evening performance was very well patronized. Al. G. Field's Minstrels 1, 2 pleased liberal patronage. Arizona attracted a fine audience 3, 4. James F. Fulton met with a warm welcome from his many admirers in this city. Mr. Fulton was located here a few years ago as leading man with the Woodward Stock co. He was the best of an excellent cast. Sarah Bernhardt and M. Coquelin 5. Robert Downing 7-9. Old Jed Prouty 10, 11.

J. R. RINGWALT.

THE ELKS.

Baton Rouge, La., Lodge, No. 490, enjoyed a social session and celebrated occupation of their new hall Feb. 7. The ceremonies will consist of an elaborate programme of music by the Elks' orchestra, the dedication ceremonies, followed by an original travesty, entitled The Crowning of the King.

La Porte, Ind., Lodge, No. 296, initiated a class of fifty Jan. 23.

Norfolk, Neb., Lodge, No. 653, was instituted Jan. 26 by Omaha Lodge. There are 103 charter members.

Milwaukee Lodge gave a minstrel entertainment at the Pabst Theatre, Milwaukee, on Jan. 24. In the bill were Frank H. Price, Fred Schubert, Jack W. Fulton, Fred Heineman, Rudolph Pfeil, Jr., Hal Coleman, Wallie Bell, Joseph Frische, Robert Sinclair, Thomas Kelly, Rudolph Ludwig, Henry Sullivan, Albert Richards, Gustav Kraus, Charles K. Harris, Bert Gagnon, William F. Schad, Charles Epenter, Henry S. Payne, and Chandler's Band.

Key West, Fla., Lodge, No. 551, entertained the members of Field's Minstrels with a social session Jan. 29. The lodge will celebrate its first anniversary Feb. 14.

Chillicothe, O., Lodge, No. 32, gave a ladies' social session Jan. 31.

Pine Bluff, Ark., Lodge, No. 149, gave a social session and followed by a german Jan. 30.

Jackson, Mich., Lodge, No. 113, dedicated their new Elks' Temple, which has just been completed at a cost of $35,000, Feb. 6.

Augusta, Ga., Lodge, No. 205, held the most elaborate social session in its history on the completion of the new club rooms Jan. 23.

Defiance, O., Lodge, No. 147, will hold their mid-Winter ball 7.

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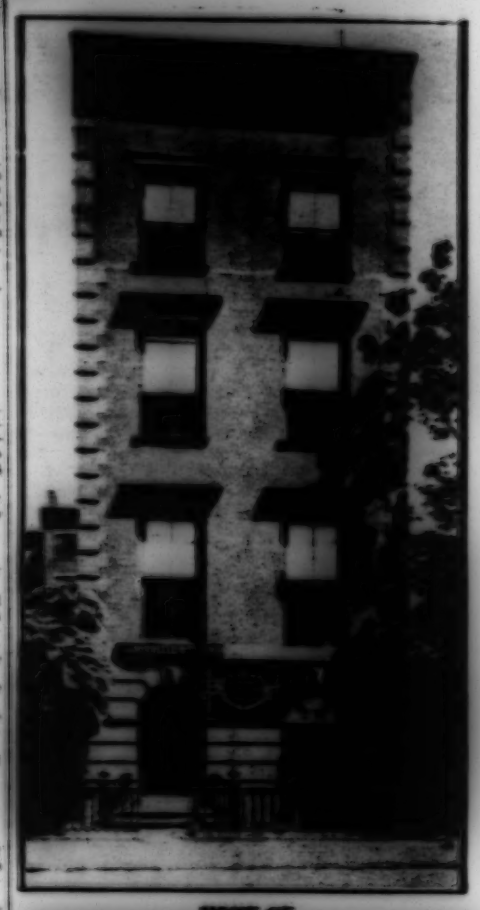

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CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Sun's Minstrels 4, 5. Empire Vaudeville co. 6, 7.——MONTGOMERY THEATRE (S. E. Beecher and Brother, managers): A good co. presented What Happened to Jones to good business 29. The Highwayman to good house 30. A large audience greeted The Evil Eye 31. George Veerman, George W. Kerr, and Mayme Mayo deserve special mention. Medjeska, assisted by E. D. MacLean and Odette Tyler, presented King John excellently to S. R. O. 1. The Three Musketeers 6. The Man from Mexico 7. Quo Vadis 8. Leon Herrmann 9.——ITEM: Charles A. Loder will join The Evil Eye 3.

DOTHAN. THEATRE (I. Tannebaum, manager): Leonora Jackson Jan. 28; large business. What Happened to Jones 31; light business. The Evil Eye 1, 2; fair business. The Eastonians 4. Quo Vadis 5, 6. The Three Musketeers 7. The Man from Mexico 8, 9.

TUSCALOOSA. ACADEMY OF MUSIC (John T. Cochrane, manager): Roney's Boys Jan. 30; poor business; good concert. Whitney and Knowles' Quo Vadis 2; fair business; excellent performance. Roland D. Grant 6. My Daughter-in-Law 7. Herald Square Opera co. 8, 9.

SELMA. ACADEMY OF MUSIC (Rees and Long, managers): Quo Vadis 4 to capacity. The Three Musketeers 5; good business. Herald Square Opera co. 7. The Man from Mexico 11.

TALLADEGA. CHAMBERS OPERA HOUSE (George W. Chambers, manager): Sun's Minstrels 7.——ITEM: The Elks here will give a minstrel show in March.

SHEFFIELD. OPERA HOUSE (E. C. Downes, manager): Barlow and Wilson's Minstrels Jan. 28; large house, audience pleased. Uncle Josh Spruceby 29.

DECATUR. TODD'S OPERA HOUSE (T. P. Littlejohn, manager): A Trip to Coontown Jan. 31; good business. Empire Vaudeville co. 4.

ARIZONA.

PHOENIX. DORRIS THEATRE (Nick Wagner, manager): A Man of Mystery Jan. 31; good business. Leonora Jackson 6. Human Hearts 11. Morrison's Faust 13. Robert Downing 17.

PRESCOTT. DRAKE'S OPERA HOUSE (Nick Wagner, manager): A Man of Mystery Jan. 30; good business. Human Hearts 13. Morrison's Faust 14. Robert Downing 18. A Breezy Time 28.

ARKANSAS.

LITTLE ROCK. CAPITAL THEATRE (Charles H. Taylor, manager): Primrose and Dockstader's Minstrels Jan. 28; crowded house; excellent performance. Quo Vadis 29 pleased large audience. Rusco and Holland's Minstrels 30; poor performance; topheavy house. Black Patti's Troubadours 31; fair performance; topheavy house. Frank Daniels in The Ameer 1; excellent performance; S. R. O. Secret Service 2. A Hot Old Time 6. A Stranger in New York 7. Alberta Gallatin 8. The Highwayman 11. What Happened to Jones 12. McCarthy's Mishaps 14. Other People's Money 15.

HOT SPRINGS. GRAND OPERA HOUSE (Brigham and Head, managers): Black Patti's Troubadours Jan. 30; fair house. Secret Service 1. Frank Daniels in The Ameer to capacity 2. A Hot Old Time 4, 5; fair business. A Stranger in New York 6. Alberta Gallatin 7. The Highwayman 8, 9. Elks' Circus 11.

JONESBORO. MALONE THEATRE (Will T. Malone, manager): Why Smith Left Home Jan. 29; good house; fine performance. The Orpheum Show 31 pleased good house. Rusco and Holland's Minstrels 1; business good; audience pleased. What Happened to Jones 2.

NEWPORT. OPERA HOUSE (J. E. Doherty, manager): Why Smith Left Home to good house Jan. 28. Rusco and Holland's Minstrels 31; S. R. O. A Romance of Elmdale Farm 3; fair house. Gilhooley's Reception 11. The Three Musketeers 25. McCarthy's Mishaps 28.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): The Knowles, hypnotists, Jan. 28-31; excellent business. Black Patti's Troubadours 1; good performance; large house. For Her Sake 4. A Hot Old Time 7. Rusco and Holland's Minstrels 13.

HELENA. GRAND OPERA HOUSE (Newman and Ehrman, managers): Primrose and Dockstader's Minstrels Jan. 29; fine performance; good house. Why Smith Left Home 30; good co.; large house. Walker Whiteside 4 canceled. What happened to Jones 8.

PINE BLUFF. OPERA HOUSE (M. Holland, manager): Rusco and Holland's Minstrels Jan. 29; performance good; S. R. O. Gilhooley's Reception 4. The Knowles, hypnotists, 6-9.

CALIFORNIA.

FRESNO. OPERA HOUSE (E. G. Barton, manager): Gran Opera co. in El Capitan, The Isle of Champagne, Cavalleria Rusticana, Pinafore, and The Little Tycoon Jan. 20-24; excellent performances; fair houses. Human Hearts 25; fair house; excellent performance. Ellsford co. in The Blue and the Gray, Mrs. Partington and Her Son Ike, The Charity Ball, The Old Lime Kiln Club, The American Girl, The Burglar, and The Silver King 28-2; good business and performances. A Stranger in a Strange Land 5. Murray and Mack 7. Uncle Josh Spruceby 9. Louis James and Kathryn Kidder 11.

OAKLAND. MACDONOUGH THEATRE (Ed Swift, manager): Way Down East Jan. 28-30; banner engagement of season; receipts $8,450. Mr. and Mrs. Georg Henschel 4, 5.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in The Three Musketeers 28-2; excellent production; large houses. Wicked London 3-9.——ITEMS: Raymond Whittaker has joined the Stevens Stock co. The Elks will give a minstrel show at the Macdonough 22. The production will be under the supervision of Guy C. Smith.

LOS ANGELES. THEATRE (H. C. Wyatt and Co., managers): The Sorrows of Satan was well received Jan. 20-30. Human Hearts 3-6. Louis James and Kathryn Kidder 11-16.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): A Stranger in a Strange Land was funny and drew well 27-2. Frawley co. in Secret Service opened 3 for six weeks.——ITEMS: Mr. and Mrs. Georg Henschel will appear at Simpson's Auditorium 19. The Sorrows of Satan gave a professional matinee 1 that was greatly appreciated.

RIVERSIDE. LORING OPERA HOUSE (F. A. Miller, manager): Human Hearts Jan. 31; good house and performance. Antoinette Trebelli 4.

SAN DIEGO. FISHER OPERA HOUSE (John C. Fisher, manager): A Stranger in a Strange Land Jan. 26; fair house; performance excellent.

SAN JOSE. VICTORY THEATRE (Charles P. Hall, manager): A Breezy Time Jan. 26, 27; good business. Way Down East to capacity 31, 1.

SACRAMENTO. CLUNIE OPERA HOUSE (R. White, manager): The Sorrows of Satan Jan. 26, 27; fair business; good performances.

COLORADO.

COLORADO SPRINGS. GRAND OPERA HOUSE (P. R. McArthur, manager): The Hottest Coon in Dixie Jan. 30; fair co. and house. The Knickers 31; splendid performance. Cut house. Old Jed Prouty 1; performance good; small house. King Rastus 3; good co. and house. Susie's Band 6. Boston Lyric opera co. 8, 9. Ole Olson 11. The Telephone Girl 13. Field's Minstrels 14. The Little Minister 23.

ASPEN. WHEELER OPERA HOUSE (Billy Van, manager): Richard Golden in Old Jed Prouty Jan. 28; performance good; fair house. The Knickers 2; fair performance; good house. King Rastus 3. The Telephone Girl 5. The Sorrows of Satan 22. The Telephone Girl 25.——ITEM: Thomas O. Seabrooke was met with The Knickers having remained at Glenwood Springs owing to illness.

PUEBLO. GRAND OPERA HOUSE (H. E. Sharpless, manager): The Hottest Coon in Dixie Jan. 28; good business. The Prisoner of Zenda 29. S. R. O. and good co. The Knickers 30 pleased crowded house. Old Jed Prouty 31; large audience.

DENVER. WESTON OPERA HOUSE (W. S. Isbey, manager): Old Jed Prouty Jan. 28-30; good co. The Prisoner of Zenda to big business. Bostonian Lyric opera co. 4.——ITEM: M. Thatcher, manager, Park.

GRAND JUNCTION. PARK OPERA HOUSE (Edwin A. Haskell, manager): The Prisoner of Zenda 1; good business; performance good. The Knickers 4. Sousa's Band 7.

OURAY. WRIGHT'S OPERA HOUSE (Lloyd Frakes, manager): Ramsay Stock co. Jan. 14-19 to appear.

GOLDEN. OPERA HOUSE (W. A. Hoyt, manager): Dark.

CONNECTICUT.

HARTFORD. PARSONS THEATRE (H. C. Parsons, manager): Cora Potter in Social Secretary to big week 2. W. H. Crane in David Harum to capacity. Children in Vaudeville 4-6. Thomas Q. Seabrooke 11-13. Hampton Students 14. Robert Downing in The Christian 15-16.——HARTFORD OPERA HOUSE (Lounsbury and Green, managers): Rose Hill Folly co. introduced pleasing specialties and a lively burlesque to good patronage Jan. 31-2. The Vagabonds 4-6; pleasing vaudeville bill; good business. Big Sensation co. 7-9. Trocadero Burlesquers 11-13.——ITEMS: Polk Miller entertained the honorary and veterans of Co. K at the First Regiment Armory 4. The Boston Symphony Orchestra packed the Colburn 6.——Clara Clemens (daughter of Mark Twain) made her debut as a professional singer at Unity Hall 4 before a representative audience.——At the annual meeting of the Press Club, held at the Lenox, following the monthly dinner, the following officers were elected: President, T. Jefferson Kelley; vice-president, F. L. Dayton; historian, W. A. Frear; sergeant-at-arms, A. M. Lane; corresponding secretary, W. E. Latimer; recording secretary, A. DUMONT.

NEW HAVEN. HYPERION THEATRE (G. E. Bunnell, manager): A Runaway Girl to large audiences Jan. 30, 31. Arthur Drew played Flipper with excellent understanding and won many laughs. The cast was well selected. Gertrude Coghlan in Vanity Fair 4. The Rosicat Lodge concert 5 packed the theatre. Miss Roberts was the evening's soloist. W. H. Crane 8, 9. Henrietta Crosman 11. The Four Cohans 13. Harold Bauer piano recital 15. Kellogg, bird imitator, 16. Louis Mann and Clara Lipman (return) 20. Kellar 20. Symphony concert 21.——NEW GRAND OPERA HOUSE (G. E. Bunnell, manager, W. H. Van Buren, assistant manager): The Prisoner of Zenda to S. R. O. 30-2; capital co. and performance. Lost River 4-6, large audiences. The melodrama was first-class and the co. carefully selected. George W. Wilson co. 6-9. Sporting Life 11-13. U. T. C. 14-16.——ITEM: Society will give a charity vaudeville at St. Aloysius Hall 18.
JANE MARLIN.

DERBY. STERLING OPERA HOUSE (I. M. Hoyt and Son, managers): The Lilliputians drew a large house 1. Daniel E. Ryan co. opened for a week with A Celebrated Case to S. R. O.; performance satisfactory. Mr. Ryan and Laura Alberta won the plaudits of the audience. Other plays: O'Brien the Contractor, The Three Musketeers, His Love and His Wife, Ingomar, A Fatal Wedding, A Wife's Honor, and The Sign of the Crucifix. Frankie Carpenter co. 11-16. South Before the War 20.——ITEMS: Daniel E. Ryan played over a good many ball games while here, stopping with his old fellow-leaguer, Jerry Denny, who conducts a hotel in this city.——Manager I. M. Hoyt has received a gold Elks' watch charm studded with diamonds from the ushers and stage hands of his theatres at Derby, Stamford, and South Norwalk. Mr. Hoyt is a charter member of Derby Lodge.

BRIDGEPORT. PARK CITY THEATRE (G. E. Bunnell, lessee; Walter J. Rowland, manager): The Prisoner of Zenda Jan. 30; business and performance excellent. George W. Wilson co. in A Noble Outcast, Rosedale, Harbor Lights, The Luck of a Factory Girl, and The Romany Rye 4-6 pleased good houses. A Rough Rider's Romance 7, 8. Anna Held 9. At Piney Ridge 11. Henrietta Crosman 12. Martin's U. T. C. 13. Sporting Life 14. The Four Cohans 15, 16. Robert B. Mantell 18.——SMITH'S THEATRE (Edward C. Smith, manager): Uncle Josh Spruceby 31-2. The Rumblers 4-6. The Night Before Christmas 7-9. A Homespun Heart 11-13. The Eleventh Hour 14-16.
W. P. HOPKINS.

NEW BRITAIN. RUSSWIN LYCEUM (Gilbert and Lynch, managers): Way Down East 2 repeated its success of last season to S. R. O. Bartley McCullum, Irma La Plesse, and Marion Lester were especially good. May Fiske, supported by the Frankie Carpenter Stock co., opened for a week in The Garrison Girl to good business; co. fair. Other plays: My Friend from India, An American Princess, The Sunshine of Dover Locks, Forty-Nine, The Maid of the Mill, Poverty Corners, and The Little Ferret. Kelcey-Shannon co. 11. Martin's U. T. C. 12. Bennett and Moulton co. 18-23. The Dairy Farm 27.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Farnsworths, hypnotists, Jan. 31-2, good business. Joseph De Grasse and co. in A Cavalier of France pleased small audience 4. A Rough Rider's Romance was given by a good co. to fair audiences 5, 6. W. H. Crane in David Harum 7. Anna Held 8.——JACQUES' OPERA HOUSE (Jean Jacques, manager): A Homespun Heart 31-2; good business. The Night Before Christmas pleased large audiences 4-6. The Sorrows of Satan 7-9.

NORWICH. BROADWAY THEATRE (Ira W. Jackson, manager): Lost River to fair house Jan. 31; excellent co., headed by Hallett Thompson and Violet Rand. Ward and Vokes in The Floorwalkers delighted a large audience 1. Kilties' Band gave two fine concerts 4 to audiences that would have been larger but for a snow storm. Anna Held 7. Cook-Church co. 11-16. The Dairy Farm 22.

MIDDLETOWN. THE MIDDLESEX (Henry Engel, manager): The Prisoner of Zenda 4; small audience. Elmer Brittham and Alice Taylor as Flavia were excellent; rest of co. capable. Lost River 7; good business; satisfactory performance.——McDONOUGH THEATRE (W. J. Bernie, manager): Klark-Scoville co. 4-9 opened to small business. Trocadero Burlesquers 14.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): King Dramatic co. closed a week's engagement 2, having pleased good business in The Cherry Pickers, The Power of the Press, Quo Vadis, Northern Lights, Carmen, Alone in London, The Sporting Duchess, The Streets of New York, and Dr. Jekyll and Mr. Hyde. Kilties' Band 5, satisfactory concerts; fine business.

BRISTOL. OPERA HOUSE (W. B. Michael, manager): Kirke Scoville co. Jan. 28-2 in A German Friend, Across the Trail, A Country Kid, The Circus Girl, The Silent Partner, The Wyoming Mail; good performance and business. A Cavalier of France 5; performance excellent; good business. The Mysterious Model 22. Martin's U. T. C. 29.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Prisoner of Zenda 5; good house; excellent performance. Kilties' Band 7; S. R. O. Effie Clarion co. 11-16.

TORRINGTON. UNION THEATRE (Volkman Brothers, managers): The Sorrows of Satan 6; fair business. Kilties' Band 7.

STAMFORD. GRAND OPERA HOUSE (J. M. Hoyt and Son, managers): U. T. C. to S. R. O. 2. Uncle Josh Spruceby 8.

NEW MILFORD. OPERA HOUSE (J. R. Johnson, manager): A Breezy Time 1 pleased good house.

DELAWARE.

MILFORD. MEMORY HALL (W. E. Lank, manager): Guy Brothers' Minstrels 5; good co.; fine audience.

FLORIDA.

KEY WEST. SAN CARLOS OPERA HOUSE (G. Charles Ball, manager): Field's Minstrels Jan. 28-30; large business; excellent performances.——ODD FELLOWS' THEATRE: Drummond-Fuller co. in Passion's Slave, Two Nights in Rome, and Why Smith Came Home 28-2; fair business; good performances.

JACKSONVILLE. PARK OPERA HOUSE (J. De Everbridge, manager): A Trip to Tramptown Jan. 31; fair performance; light house. The Man from Mexico 1 amused good house. Olympia Opera co. 6, 7. A Trip to Coontown 8, 9. Leon Herrmann 11.

PENSACOLA. OPERA HOUSE (J. M. Coe, manager): What Happened to Jones 1; fair house; audience pleased. Medjeska in Macbeth 2, S. R. O. Peters Comedy co. 4-9. Quo Vadis 7.

GEORGIA.

ATLANTA. GRAND (Henry and Julius De Give, managers): Medjeska in King John Jan. 30 pleased large audience. Why Smith Left Home 31, small attendance; performance failed to please. The Three Musketeers 1, 2; good co.; business fair. The Man from Mexico 4, 5, by George C. Boniface and capable co. Ed pool business. The Eastonians 6, 7. May Irwin 8, 9. Because She Loved Him So 12. Miss Hobbs 13, 14.——COLUMBIA (Henry and Julius De Give, managers): Phil and Nellie Peters Comedy co. closed a big week 2. A Trip to Coontown 4-6 pleased top-heavy houses. A Boy from Jerseyville 7, 8. Sub Tracked 11-13.

SAVANNAH. THEATRE (Fred G. Weis, manager): The Man from Mexico Jan. 30; large audience; performance excellent. The Charleston co. 4-8, presenting Rosedale, A Midnight Masquerade, Why Girls Leave Home, A Waif of New York, Miss Roarer, Sapho, Lights o' London, Fred, and The Little Pauper; performances excellent. The Eastonians 11, 12. Because She Loved Him So 13. A Trip to Coontown 14. Checkers 15. May Irwin 16. Quo Vadis 18, 19. Because She Loved Him So 20. A Trip to Coontown 21. The Councillor's Wife 22. Anna Held 23. Way Down on the Rhine 25. Frank Daniels 26.

MACON. ACADEMY OF MUSIC (Henry Berne, manager): The Man from Mexico Jan. 29 pleased a fair house. Medjeska 1 had a very successful engagement. Prince Pro Tem 2. Princess Rosia Lost in New York 4. Red Mill and Rise and Wane of Tom Kennedy 5. A Trip to Coontown 6. A Trip to Coontown 7. Because She Loved Him So 8. May Irwin 9. Prince of Pompanet 11. Because She Loved Him So 12. Frank Daniels 21.

COLUMBUS. SPRINGER'S OPERA HOUSE (What Happened to Jones 1; fair business. The Evil Eye 2; pleased audience. The Evil Eye 3; fair business. Why Smith Left Home 4; fair business. The Eastonians 6, 7. May Irwin 8, 9. Because She Loved Him So 11. Frank Daniels 21.

AUGUSTA. GRAND OPERA HOUSE (W. T. [illegible] co. Jan. 28-2 in [illegible] The Prisoner of Zenda 3. The Pearl of Savoy 4. Sapho 5. The Pearl of Savoy 6. Cain, good business.

ROME. [illegible] Jan. 28 pleased [illegible] Because She Loved Him So 12.

IDAHO.

BOISE CITY. COLUMBIA THEATRE (James A. Pinney, manager): The Angel of the Alley Jan. 28, big house. The Prisoner of Zenda 11, 12. The Rounders 13. Gran Opera co. 18-23.

POCATELLO. AUDITORIUM (Colonel Hannaford, manager): The Rounders 12. A Stranger in a Strange Land 14. Knobs o' Tennessee 26. Field's Minstrels 27.

WALLACE. MASONIC TEMPLE (M. J. Flohr, resident manager): The Eleventh Hour 4.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Hello, Bill Jan. 28; topheavy house; performance fair. A Trip to Chinatown 29; well filled house pleased. John Griffith in Spartacus, the Gladiator, 30; a good audience. Strauss' Orchestra 31; small house; good music. Marguerita Sylva and a strong co. in The Princess Chic (ushers' benefit) 1; S. R. O.; performance pleasing. A Milk White Flag 2, 3; performance fair; audience small. Alice in Wonderland 8. The Green Eyed Monster 9. Whose Baby Are You 10. Otis Skinner 11. Sherlock Holmes 12. Secret Service 13. The Honest Blacksmith 14. Tim Murphy 15.

LINCOLN. BROADWAY THEATRE (Cossitt and Foley, managers): Ben Ten Stock co. closed a good week Jan. 26, having played Wicked London, The Iron Will, Grit, and The Census Taker. Hoyt L. Conary 28. Haverly's Minstrels to fair house 30; good performance. Myrkle-Harder co. 4, 5 in A Princess of Patches and Knobs o' Tennessee to big houses; pleased audiences. The Red Cat 9. Under the Red Robe 11. Tim Murphy 14. Hungarian Band 15. What Happened to Jones 16. Williams and Walker 21.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Thomas Jefferson in Rip Van Winkle to S. R. O. A Romance of Coon Hollow had big house 3 and pleased. Rice and Barton's co. had good business 4; gave satisfactory performance.——AUDITORIUM (W. E. Munger, manager): Myrkle and Harder co. had light business latter half of week of 27; co. above average. Svengala 3-9; business good.

ALTON. TEMPLE THEATRE (W. M. Sauvage, manager): Hello, Bill 2; good performance; small house. Rusco and Holland's Minstrels 3; good performance; fair house. What Happened to Jones 4. Tim Murphy 6. A Romance of Coon Hollow 10. The Princess Chic 11. The Honest Blacksmith 16. Vogel and Deming's Minstrels 17. My Friend from India 21. Old Jed Prouty 23. The Heart of Chicago 24.

CAIRO. OPERA HOUSE (Bennett and Williamson, managers): Primrose and Dockstader's Minstrels Jan. 30; large and pleased audience. Alberta Gallatin in Nell Gwynne 1; good business. Tim Murphy in A Bachelor's Romance 5; fair house. A Stranger in New York 12. What Happened to Jones 14. Other People's Money 18.

PARIS. SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): The Air Ship Jan. 31; fair business; did not please. The Heart of Chicago 4; good house; performance satisfactory. What Happened to Jones 8. The Ivy Leaf 12. Vogel and Deming's Minstrels 14. A Romance of Elmdale Farm 16. Tim Murphy 19. Other People's Money 22.

BOOTH. POWERS' GRAND OPERA HOUSE (J. F. Given, manager): A Trip to Chinatown Jan. 30; good house, co. pleasing. The Princess Chic 31; large audience; excellent performance. Whose Baby Are You 2; small house. A Milk White Flag 4 pleased fair house. Tim Murphy 16. A Romance of Elmdale Farm 19. Williams and Walker 20.

JACKSONVILLE. GRAND OPERA HOUSE (G. M. Luttrell, manager): A Milk White Flag 1; fair business; good performance. The Princess Chic 2; S. R. O.; performance excellent. John Griffith in Spartacus 4; business good; fine performance. Williams and Walker 19. A Romance of Elmdale Farm 25.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): A Milk White Flag Jan. 30; fair business. Whose Baby Are You 1; small attendance. What Happened to Jones 2; good audience; good performance. The Wooing of Mrs. Van Cott 5. Tim Murphy 7. The Girl from Maxim's 8. Otis Skinner 9.

GALESBURG. AUDITORIUM (Punch Robinson, manager): Whose Baby are You Jan. 30; fair performance; small house. Thomas Jefferson in Rip Van Winkle 1 delighted large audience. Rice and Barton's Gaiety co. 5. The Girl from Maxim's 7. Tim Murphy 9. The Princess Chic 15. Under the Red Robe 18. Secret Service 21. High Rollers 25.

BLOOMINGTON. GRAND OPERA HOUSE (J. T. Henderson, manager): Holden Comedy co. Jan. 28-2, large crowds. Plays presented: Virginia of Virginia, Dixie Land, Eve the Substitute, Knobs o' Tennessee, The Denver Express, Sapho, and Wife for Wife. Whose Baby are You 4, good house, much laughter. A Princess of Patches 6. Otis Skinner 12.

OTTAWA. SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Ben Ten Stock co. Jan. 28-2 presented Grit, Wicked London, Michael Strogoff, The Mystery of Cragsmere, The Will of Iron, and The Census Taker; good business. The Village Parson 4; fair business.——MEMORY: Edward Shipp's Indoor Circus 28-2; good business.

MONMOUTH. PATTEE OPERA HOUSE (Webster and Perley, managers): A Day and a Night Jan. 26; good house; fair performance. The Wooing of Mrs. Van Cott 1; fair house; poor performance. A Pair of Tramps 4 canceled. Town Topics 18. At the White House Tavern 20.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Thomas Jefferson in Rip Van Winkle to S. R. O. A Romance of Coon Hollow had big house 3 and pleased. Rice and Barton's co. had good business 4; gave satisfactory performance.——AUDITORIUM (W. E. Munger, manager): Myrkle and Harder co. had light business latter half of week of 27; co. above average. Svengala 3-9; business good.

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OTTAWA. SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Ben Ten Stock co. Jan. 28-2 presented Grit, Wicked London, Michael Strogoff, The Mystery of Cragsmere, The Will of Iron, and The Census Taker; good business. The Village Parson 4; fair business.——MEMORY: Edward Shipp's Indoor Circus 28-2; good business.

MONMOUTH. PATTEE OPERA HOUSE (Webster and Perley, managers): A Day and a Night Jan. 26; good house; fair performance. The Wooing of Mrs. Van Cott 1; fair house; poor performance. A Pair of Tramps 4 canceled. Town Topics 18. At the White House Tavern 20.

BELVIDERE. BERTHICK'S OPERA HOUSE (W. H. Berthick, manager): Stetson's U. T. C. 6. My Friend from India 8. Ben Ten Stock co. 11-16. Vogel and Deming's Minstrels 23. Olga Lorraine 25-27.——ITEM: Jane Wilson, of this city, has joined C. P. Monroe's Lady orchestra.

KEWANEE. McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Next Door Jan. 28, S. R. O.; pleased audience. Side Tracked 31; good business. The Village Parson 7. The Wooing of Mrs. Van Cott 11 canceled. Town Topics 15. A Romance of Coon Hollow 15.

BETTENDORF. AUSTIN OPERA HOUSE (Edward Austin, manager): The Wooing of Mrs. Van Cott Jan. 29 pleased fair house. Alberta Gallatin in Nell Gwynne 31; large house pleased. Patriedo Concert co. 1 pleased full house. A Romance of Coon Hollow 6. A Runaway Girl 8. A Romance of Coon Hollow 15. A Runaway Girl 16. A Romance of Coon Hollow 22. A Runaway Girl 23. A Romance of Coon Hollow 29. A Runaway Girl March 1.

MURPHYSBORO. OPERA HOUSE (J. J. Friedman, manager): Patriedo Concert co. Jan. 30 pleased large audience. A Romance of Coon Hollow 31. A good business; satisfactory performances. A Romance of Elmdale Farm 6. The Ivy Leaf 8. Hans Hanson 20. My Friend from India 22.

ROCK ISLAND. HARPER'S THEATRE (Steve F. Miller, manager): Side Tracked 3; light attendance; good performance. A Hit in the Ground 10. Town Topics 17. Brown's in Town 21. At the White House Tavern 23. The Katzenjammer Kids 24. Holden Comedy co. 25-March 2.

BELLEVILLE. ANHEUSER BUSCH OPERA HOUSE (J. J. Stevens, manager): Germania Stock co. Jan. 30 played to full house; performance excellent. Muldoon's Picnic 31; poor performance; good house. German Stock co. in Hello Bill 1.

TAYLORVILLE. VANDEVEER'S OPERA HOUSE (M. J. Hoyt, manager): Hello Bill Jan. 31; fair house; performance S. R. O.; audience pleased. Blind Boone 4; light house; fair concert. A Romance of Elmdale Farm 12. My Friend from India 15.

CANTON. NEW OPERA HOUSE (A. R. Watermann, manager): Performance 28-2——Jan. 28 in She Was Jones; good house; pleased audience. Cowell Mac Farlane in The Soldier's Daughter, Darkest Russia, Prince Rameo, Belles of Society, and Dangers of Paris to fair business.

ROCKFORD. OPERA HOUSE (T. J. Hawks, manager): Myrkle-Harder co. pleased good house Jan. 29. The Wooing of Mrs. Van Cott 30; small house; poor performance. Aborn Mackridge Concert co. 31; good house; pleased. Sherlock Holmes 1.

LITCHFIELD. SNELL'S OPERA HOUSE (Hugh A. Snell, manager): Uncle Josh Spruceby Jan. 25; crowded house; good performance. Eli A. excellent performance; good business. A Romance of Coon Hollow 12. Ben Ten Stock co. 18-23.

JOLIET. THEATRE (William A. Leidy, manager): Elsie Leslie-Lyster co. Jan. 31-2. The Prince of Pilsen, Peggy Goes, Old Glory, and The Two Orphans; capacity and pleased audience. The Village Parson 5, 6. Schoolmaster Kibbs 7.

OTTAWA. OPERA HOUSE (C. F. Bishop, manager): Sherlock Holmes Jan. 31; good business. The Wooing of Mrs. Van Cott 15.

AURORA. OPERA HOUSE (J. H. Flein, manager): The Wooing of Mrs. Van Cott pleased large audience 1. Rip Van Winkle pleased large audience 2. Heart of Maryland 9. Sherlock Holmes 11.——ITEM: Co. 13-16.

PETERSBURG. OPERA HOUSE (J. C. Bishop, manager): [illegible] Spartacus 2 fair business. A Romance of Coon Hollow 6. [illegible] THEATRE (J. W. Williams, manager): [illegible]

DIXON. WAGNER OPERA HOUSE (E. H. Taylor, manager): Side Tracked 31; fair business. Hidden Comedy co. 7-9. Secret Service 21. Brown's in Town 23. Charles E. Hunter 25.

OLEAN. OPERA HOUSE (Fred W. Jenks, manager): Tangled Relations 2; house and performance good. The Heart of Maryland 4; good house, pleased audience.

LA SALLE. ZIMMERMAN OPERA HOUSE (C. Zimmermann, manager): The Village Parson 5; small house; performance satisfactory. Town Topics 10.

STREATOR. PLUMB OPERA HOUSE (C. E. Williams, manager): The Princess Chic Jan. 28 was enjoyed by large audience. Thomas Jefferson in Rip Van Winkle 31; good business, pleasing performance.

CHAMPAIGN. WALKER OPERA HOUSE (C. F. Hamilton, manager): Haverly's Minstrels pleased good house Jan. 29. The Princess Chic to S. R. O. 30; good performance.

STERLING. ACADEMY OF MUSIC (M. C. Ward, manager): The Wooing of Mrs. Van Cott Jan. 31; deservedly poor business. Davidson Stock co. 4-9. Hungarian Orchestra 11.

DIXON. OPERA HOUSE (E. A. Truman, manager): Dixon College of Oratory presented Bound by an Oath 2. My Friend from India 8. Vogel and Deming's Minstrels 21.

CLINTON. KUNNEY'S OPERA HOUSE (J. B. Arthurs, manager): Side Tracked Jan. 28 pleased fair business. John Griffith in Spartacus 1; fair house; fine co. Thomas Jefferson 5.

EAST ST. LOUIS. McCASLAND OPERA HOUSE (F. H. Dixon, manager): What Happened to Jones 3; excellent attraction; business good. Hans Hanson 10. A Romance of Coon Hollow 17.

PRINCETON. APOLLO OPERA HOUSE (Thomas B. Leedes-on, manager): Kate Oliver Dramatic co. 12. Northwestern Banjo and Glee Club 14. Why Smith Left Home March 2.

DANVILLE. GRAND OPERA HOUSE (A. W. Hendy, manager): Haverly's Minstrels 1; crowded house; audience pleased.

SOUTH CHICAGO. NEW CALUMET THEATRE (John Connors, manager): Faust 2; fair business, co. good. A Brass Monkey 9.

BEARDSTOWN.—OPERA HOUSE (William Depuy, manager): The Wooing of Mrs. Van Cott 2; fair house and co. A Pair of Tramps 6.

METROPOLIS. MUSIC HALL (Bert Fritts, manager): A Romance of Coon Hollow Jan. 30; S. R. O.; fair performance.

MARENGO. OPERA HOUSE (E. D. Patrick, manager): Brown's in Town 19.

FAIRBURY. OPERA HOUSE (Phil Wade, manager): The Carolinas 4; big business. Kidnapped 8.

INDIANA.

BLOOMINGTON.—THE GENNETT (Murray and Swisher, managers): Naughty Anthony and Madame Butterfly 2, fair business. Two Little Vagrants 7. The Royal Box 8. A Bachelor's Honeymoon 16. Thomas Jefferson 22. Tim Murphy 25. The Katzenjammer Kids 27. The Princess Chic 28.——THE PHILLIPS (Murray and Swisher, managers): Klimt-Hearn co. 28-2 to fair business in A Nutmeg Match, The Commodore, An Innocent Sinner, The Diamond Breaker, All for Her Sake, Kidnapped, Trilby, and The Fatal Card. Over the Fence 11. Finnigan's 400 20. Remember the Maine 28.

TERRE HAUTE. GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): A Day and a Night Jan. 30; fair house. Alice Nielsen in The Fortune Teller 31 to record business; delightful performance. A Brass Monkey 1; fair business. The Air Ship 2. The co. attached the box-office receipts for back salaries due, and after the costs and fees were paid ten members received $6.25 each and left on their several ways. The manager, Max Meyers, went to New York city. Edward Strauss and his Vienna Orchestra to an appreciative audience 4.

**WARSA

...Lewis, William Mulligan, and W. M. Flunkard were amusing. Blue Jeans 4. Railroad Jack 6. Williams and Rostell 8. The Little Minister 9, 11. Arizona 14. Black Patti's ... GRAND OPERA HOUSE ... managers: Mr. and Mrs. Georg... to a crowded house and each num... was heartily encored. A Night ... Elks, I. 2, 8. E. O. both ... a vehicle for the introduction ... and pretty dances. The produc... direction of Brother T. P. Getz. ... Minstrels 5.

THOMAS R. HYATT.

...—CRAWFORD THEATRE (E. L. ... My Daughter's Husband Jan. 28; ... Rostell in Hamlet 31; fair ... Mr. Rostell. Chase Lister co. 4-8. ... Auction 11. The Telephone ... The Little Minister 14. A Hot ... 16. Richards and Pringle's ... OPERA HOUSE (Colonel H. ... Florence Flower concert 29; good ... M. Fritz Huttman, of this city, has ... Andrews Opera co.

LEAVENWORTH. GRAND OPERA HOUSE ... Andrews opera co. presenting ... Martha Jan. 30; fair business. Theo... ...ed Little Trixie 10.——CRAWFORD ... (A. M. Cunningham, manager): Blue Jeans ... business 31; creditable performance. 81 Plunk... ...to good house 1; performance fair. Railroad Jack ... an excellent business 3. Madelon Cauffman ... Williams and Walker 10. Ferris Comedians ... 16.

NEWTON. NEW RAGSDALE OPERA HOUSE (... Jackson, managers): Walker Whiteside in ... and Sword Jan. 29; good house; first-class per... Edwin Rostell in King Lear 30; good house ... performance. George and Hart's Minstrels 1; fair house; fair performance. Victor Lee 6, 7. 81 Plunkard 8. Young Mrs. Winthrop 9. Over the Fence 12. The Little Minister 15. Miss Topsy Turvy 16. A Woman in the Case 22. A Stranger in a Strange Land 26. John Griffith 28.

OTTAWA.—SHAW THEATRE (Will S. Thompson, manager): My Daughter's Husband Jan. 29; fair business; poor attraction. Edwin Rostell in King Lear; Mr. Rostell good, but support poor. A Wise Member 2; fair business; good attraction.——OPERA HOUSE (W. A. Lee, manager): Victor Lee, magician, 4 pleased large audience.

PITTSBURG. OPERA HOUSE (W. W. Bell, manager): Railroad Jack Jan. 30; fair performance; good house. Madaline McDonald and co. presented Roanoke and Humanity to fair house 2; poor co. Devil's Auction 8. Black Patti's Troubadours 11. Blue Jeans 12. Parisian Belles 15. A Hot Old Time 16.

ATCHISON.—THEATRE (E. S. Brigham, manager): Arizona Jan. 28; large and pleased house. Beach and Bowers' Minstrels 29; large but disappointed audience. Andrews opera co. in Carmen 1. The Mikado and Martha 2; large and pleased audiences. Ferris Comedians 4-6 and 8, 9. The Little Minister 7.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Walker Whiteside in Heart and Sword had a good house Jan. 30; performance first-class. The Little Minister 11. John Griffith 15. Arizona 18. The Girl from Chili 19. A Hot Old Time 21. Miss 26.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Si Plunkard pleased large audience Jan. 29. Chase-Lister co. 18-23. A Hole in the Ground 27.——ITEM: W. L. Richmond and W. Fred McGillis have left Si Plunkard and have been succeeded by Will Chatterton and Fred Gray.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (W. Irving Hill, manager): Blue Jeans Jan. 31; business small; performance poor. The New Railroad Jack 2; light business. Devil's Auction 4; good business and performance.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): Blue Jeans Jan. 29; unsatisfactory performance; small business. Devil's Auction 6. Edwin Rostelle 7.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Edwin Rostelle in King Lear 2 pleased fair house. Robert Sherman co. 4-9. Arizona 11. Ole Olson 21.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): My Daughter's Husband 1; fair performance; poor business. Robert Downing 31 canceled.

WYTHERSON.—NEW OPERA HOUSE (E. A. Russ, manager): Edwin Rostell in King Lear 4; good performance; fair house. Si Plunkard 7. Railroad Jack 11.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): A Wise Member 1; fair performance and house. Railroad Jack 7. Andrews Opera co. 9.

INDEPENDENCE.—AUDITORIUM (R. Blosher, manager): A Breezy Time 5; big business; performance satisfactory. The Girl from Chili 13, Ward's Minstrels 14.

HORTON.—HIGH STREET THEATRE (Bailey and Fox, managers): Andrews Opera co. Jan. 31; first-class co.; attendance fair.

HOLTON. HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Blue Jeans 1; fair house; poor performance.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Little Trixie pleased fair house 2. A Breezy Time 6.

LYONS. BUTLER OPERA HOUSE (J. G. Sutton, manager): My Daughter's Husband Jan. 31; good house; co. good. A Wise Member 4.

CHANUTE.—WILLIAMS THEATRE (G. W. Williams, manager): Black Patti's Troubadours 12.

KENTUCKY.

ASHLAND. NEW ASHLAND THEATRE (Bryan and Martin, managers): Two Merry Tramps Jan. 26; S. R. O.; audience pleased. Columbia Opera co. in The Mascot 28; good performance; fair house. The Royal Box 29; good house; excellent production. Columbia Opera co. (return) 14. Why Smith Left Home 16.——ITEM: Manager Bryan is ill with typhoid fever.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, managers): The Royal Box 4; large audience; good performance. Under the Red Robe 5. A Milk White Flag 9. Why Smith Left Home 11. The Dairy Farm 14. Elks' Minstrels 15. A Trip to Chinatown 18. A Young Wife 20. The Christian 28.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): A Brass Monkey 5; fair and disappointed house. A Stranger in New York 14. What Happened to Jones 16. A Young Wife 27. Ex-Gov. Bob Taylor 29.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Under the Red Robe 4. The Royal Box 5; fair business and performance. Why Smith Left Home 9. A Milk White Flag 12. White's Faust 14.

HENDERSON.—OPERA HOUSE (Levi and Oberdofer, managers): A Brass Monkey 4; good house; fair performance. A Milk White Flag 7.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Royal Box 1, 2; good business. Under the Red Robe 6; good houses; audiences pleased.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): White's Faust 15.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Secret Service Jan. 30. Leon Herrmann 31; house fair; fair performance. A Hot Old Time 1; good house; fair performance. A Stranger in New York 3; good house; good performance. Baldwin-Melville co. 4-10. Nell Gwynne 11. When We Were Twenty-one 13. What Happened to Jones 17. Rupert of Hentzau 18. The Highwayman 22.

LAKE CHARLES.—OPERA HOUSE (Riddick and Toomer, managers): Leonora Jackson Jan. 29; good business; excellent performance. Gorton's Minstrels 3 pleased fair business. Rose Stillman co. 4-9. Modjeska 11. Elks' Burlesque Circus 28.

THIBODEAUX.—OPERA HOUSE (H. N. Coulon, manager): The Steam Laundry 4; fair business; good co. Gorton's Minstrels 10. Carpenter's Quo Vadis 11. Heywood's Celebrities 15. The Fast Mail 23.

BONNE.—OPERA HOUSE (I. Sugar, manager): Leon Herrmann 1; good business; performance fair. My Daughter-in-Law 8.

MAINE.

BIDDEFORD. CITY OPERA HOUSE (K. W. Sutherland, manager): Grimes' Cellar Door Jan. 30; good house; performance poor. Gertrude Coghlan 12. Stetson's U. T. C. 16. When We Were Twenty-one 20.——ITEM: The suit of Jules Murry against Manager Sutherland for an alleged breach of contract was tried last week and the jury gave a verdict for Mr. Sutherland.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Jere McAuliffe co. closed a successful week 2, having presented to pleased houses The Electrician, The Man-o'-War's Man, Under Sealed Orders, In the Heart of the Storm, The Fire Patrol, The Great Diamond Robbery, and Southern Chimes. U. T. C. 9. Katherine Rober co. 11-16.

BANGOR. OPERA HOUSE (F. A. Owen, manager): The New Minister to full house Jan. 30; audience pleased. Rowe-King co. opened to S. R. O. for four nights' enjoyable performance. Stetson's U. T. C. 12. Gertrude Coghlan 13-16. Katherine Rober 18-23. The Old Homestead 28. When We Were Twenty-one 27, 28.

BATH. COLUMBIA OPERA HOUSE (Oliver Mc...ses, manager): Phelan Stock co. closed a week of excellent business 2; first-class co. Grimes' Cellar Door 5; fair business; good performance.

AUGUSTA. OPERA HOUSE (David Owen, resident manager): Grimes' Cellar Door 8. U. T. C. 13. Vanity Fair 14.

BELFAST. OPERA HOUSE (Bray and Maxfield, managers): Grimes' Cellar Door to good business 7.

MARYLAND.

HAGERSTOWN. ACADEMY OF MUSIC (C. M. Futterer, manager): Johnathe was presented in a satisfactory manner by local talent Jan. 31, 1 to large audiences. Van Dyke and Eaton co. in The Parisian Princess opened for a week 4 to large and pleased audience. Uncle Hez 11. Keystone Dramatic co. 18-23. Chattanooga 25.

ANNAPOLIS.—OPERA HOUSE (J. Boyd Dexter, manager): Joshua Simpkins 6; fair house; performance satisfactory. The American Girl 12. Uncle Hez 14.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, managers): Guy Brothers' Minstrels 1; S. R. O.; good performance. W. A. Lawrence Hypnotic co. 7-9. A Breezy Time 21. Frank S. Davidson 28-March 2.

HAVRE DE GRACE. CITY OPERA HOUSE (J. H. Owens, manager): Joshua Simpkins 5; good business. Frank Davidson 18.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, manager): The Gems opened for a week 4 to big business. Repertoire: The Curse of Pride, The Way of the World, Only a Private, Comrades, For the Old Love's Sake, An Unlimited Liar, Wanted, a Wife, and Her Double Life. The feature of the olio was a sensational trapeze act by the Orvilles. Specialties were also furnished by Etta May Winn, Tommie Mackell, the Harringtons, and Prince Leon. Ward and Vokes 12. Kellar 14. Zephra (local) 15, 16, 18.——ITEM: Fley Crowell, who died in California 31 had a Summer home at Dartmouth, a suburb of this city.

FALL RIVER. ACADEMY OF MUSIC (William J. Wiley, manager): When We Were Twenty-one had a good house and pleased. Ward and Vokes were with us 2 in The Floorwalkers and delighted S. R. O. King Dramatic co. opened for a week 4 with The Cherry Pickers before a big audience. Other plays: Faust, The Cotton King, Carmen, The Power of the Press, Quo Vadis, Northern Lights, Lost in London, The Sporting Duchess, The Streets of New York, and Dr. Jekyll and Mr. Hyde. Specialties by Ernest Robinson, MacDonald and De Castro, and Arthur Van. Harcourt Comedy co. 11-16.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): A Runaway Girl 1; large and pleased audience. Gertrude Coghlan in Vanity Fair 5; small attendance. Way Down East 8, 9. Lost River 11. Kelcey-Shannon co. 13. Bennett and Moulton co. 14-16.——EMPIRE (T. F. Murray, manager): A Rough Rider's Romance 1, 2; small house. A Wise Woman 4-6; satisfactory business and performances. A Homespun Heart 7-9. On the Stroke of Twelve 11-13. Morrison Comedy co. 14-16.

LYNN.—THEATRE (Dodge and Harrison, managers): Elite Vaudeville co. 5, 6; fair business. When We Were Twenty-one 8. Our New Minister 9. The Gems 11-16.——WATSON'S OPERA HOUSE (Joseph P. Barrett, resident manager): City Sports 31-2 pleased big business. Kilties' Band 3; performance and attendance excellent. Flint, hypnotist, 11-13. Down Mobile 14-16. Indian Maidens 18-20.——ITEM: Mrs. T. J. Cash, of Chauncey Olcott's co., spent 3 with her son here.

MARLBORO. ACADEMY OF MUSIC (J. F. West, manager): Cook-Church co. closed a successful week 2. Plays presented: The Police Patrol, The Ruling Passion, The District Fair, and The Land of the Midnight Sun. Kellar pleased large audience 4. Rentz-Santley co. 5 pleased large audience. Vera de Noie Stock co. 11-16. Uncle Josh Spruceby 22. Jere McAuliffe co. 28-March 2.——ITEM: Manager West has been confined to the house for a few days with a severe cold.

BROCKTON. CITY THEATRE (W. B. Cross, manager): The Pirates of Penzance was finely presented by the local lodge K. of C. to large and pleased audiences Jan. 31, 1. When We Were Twenty-one, with William Morris and a good co. to good business 2. Elroy Stock co. opened for a week in A Tramp's Daughter to fair house 4. King Dramatic co. 11-16. The Bad Mr. Kidd 18, 19. The Prisoner of Zenda 23.

LOWELL. OPERA HOUSE (Fay Brothers and Herford, managers): Katherine Rober co. 4-9 to good houses. Plays: Madame Sans Gene, A Heroine in Rags, Romeo and Juliet, Quo Vadis, Sapho, The Deacon's Daughter, and The Nutmeg Match. When We Were Twenty-one 13. At Piney Ridge 14. Our New Minister 15. The Man from Mexico 16.——MUSIC HALL (W. H. Emery, manager): A Homespun Heart 4-6; fair houses. The tide of Life 7-9.

PITTSFIELD. CUMMINGS' THEATRE (Edgar Lanyon, manager): Kilties' Band Jan. 31 pleased big business. Bennett-Moulton co. opened for a week 4 in The Lost Paradise, to fair business. The Prisoner of Zenda 11. Uncle Josh Spruceby 16.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): The Flints, hypnotists (return) opened for a week 4 to fair business.

SPRINGFIELD. GILMORE'S COURT SQUARE THEATRE (D. O. Gilmore, manager): Way Down East drew two large and appreciative audiences 4, 5. The co., headed by Irma La Pierre, is well chosen. Gertrude Coghlan in Vanity Fair 6. The Drummer Boy 8, 9. The Man from Mexico 12. Kelcey-Shannon co. 14. The Dairy Farm 19. Louis Mann and Clara Lipman 22.

GLOUCESTER. UNION HILL THEATRE (Lothrop and Tolman, managers): Vera De Noie Stock co. drew crowded houses Jan. 28-2; co. good. A crowded house greeted our New Minister (return) 5. Elite Vaudeville co. 8, 9. Gertrude Coghlan 11. Down Mobile 13. The Flints (return) 14-16. The Man from Mexico 22. Macauley-Patton co. 25-March 2.

WALTHAM. PARK THEATRE (E. F. Snell, manager): Kings and Queens 6; poor performance; fair business. Kennedy's Players 11-16 in Tracked Down, Faust, Rip Van Winkle, Sapho, The Midnight Express, Tom Sawyer, and The Shadow of the Law. At Piney Ridge 21.——ITEM: Former Manager U. R. Hill has joined the Harcourt co.

LAWRENCE. OPERA HOUSE (A. L. Grant, manager): Katherine Rober closed a week of good business 2. Pictures of the Galveston flood 3; small house. Kellar entertained good audience 5. Gertrude Coghlan 9. Uncle Josh Spruceby 14. When We Were Twenty-one 15. At Piney Ridge 16.

TAUNTON.—THEATRE (Gilbert Pudelford, manager): Harcourt Comedy co. 4-9; large business; performances satisfactory. Repertoire: Master and Man, Beacon Lights, The Prisoner of Andersonville, The Pay Train, Sapho, O'Day the Alderman, Knobs o' Tennessee, Blow for Blow, and The Gypsy Queen.

WORCESTER.—THEATRE (Charles C. Collin, resident manager): East Lynne, with Ada Burroughs featured, drew a fair audience 2. Kellar 11, 12.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Down Mobile did a heavy business 4-9. The Tide of Life 11-16.

ORANGE. PUTNAM OPERA HOUSE (W. J. Cook, manager): The Man from Mexico 5; excellent performance; light house. Bennett-Moulton co. 11-13. Midnight in Chinatown 19. Howe's moving pictures 27.

GILFORD. MUSIC HALL (H. E. Morgan, manager): White's Comedy co. closed a successful week 2. When We Were Twenty-one 7. The Prisoner of Zenda 12.

GREENFIELD. OPERA HOUSE (Thomas L. Lawler, manager): Walter E. Perkins in The Man from Mexico 11; excellent performance; fair house. Way Down East 12.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): When We Were Twenty-one 6. The Prisoner of Zenda 9.

MALDEN.—AUDITORIUM (George D. Campbell, manager): Kellar 6 pleased packed house.

ROCKLAND. OPERA HOUSE (L. Drayton Bates, manager): The Prisoner of Zenda 27.

QUINCY. MUSIC HALL (D. King, manager): Dark.

MICHIGAN.

ANN ARBOR. ATHENS THEATRE (Dean Seabolt, manager): Finnigan's Ball to light business Jan. 29. Me and Mother 30; light house; performance good. Vance Comedy co. 31-2; good audiences. Plays: The Limited Mail, Patent Applied For, and Queen of the Circus. Quo Vadis 6. Dainty Paree Burlesquers 8. The Heart of Maryland 20. Arizona 21. Haverly's Minstrels 23. Superba 25.

BAY CITY. WOOD'S OPERA HOUSE (Fred P. Walter, manager): Me and Mother to fair house Jan. 29. The play has merit. The Doctor's Warm Reception to two fair audiences 2. North Brothers co. (return) opened for three nights to packed house 4. Standard Stock co. 7-9. Quo Vadis 12. Sherlock Holmes 16.

GRAND RAPIDS. POWERS (O. Stair, manager): John Drew 9.——GRAND (O. Stair, manager): Cumberland '61 commenced a three nights' engagement 3 to good business. The play is beautifully mounted and the cast is fair. The Sporting Duchess 7-9. The Heart of Maryland 10-13.

JACKSON. ATHENAEUM (H. J. Porter, manager): Standard Stock co. Jan. 28-2; large houses. Plays presented: The Black Flag, The Young Hero, Mother and Son, After Twenty Years, and McNulty's Visit. Quo Vadis 7.

MARQUETTE. OPERA HOUSE (E. S. Rice, manager): Eugenie Blair in A Lady of Quality Jan. 29; large and pleased audience. The Doctor's Warm Reception 16. Frank E. Long co. 18-23. Harry Corson Clarke 28.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Tennessee Comedy co. pleased fair audience Jan. 31. A crowded house saw Next Door 5. Nevada, the Lost Mine (local) 8. A Day and a Night 11. Humpty Dumpty 16. Quo Vadis 20.

CALUMET.—THEATRE (John D. Cuddihy, manager): Eugenie Blair in A Lady of Quality Jan. 31; S. R. O.; excellent performance. The Doctor's Warm Reception 18. Harry Corson Clarke 22. Frederick Warde 28.

ALMA. STONE'S OPERA HOUSE (H. A. Stone, manager): The Burgomaster Jan. 30; excellent performance; S. R. O. Hi Henry's Minstrels to good house 2; co. well received. Young Opera co. is pleasing good houses 4-9. Quo Vadis 9.

PORT HURON. CITY OPERA HOUSE (L. F. Bennett, manager): Vance Comedy co. presented The Limited Mail, Treasure Island, and Queen of the Circus Jan. 28-30; crowded houses. Hi Henry's Minstrels 1; S. R. O.

LANSING. BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Next Door to fair business 4. Brother Officers canceled 6. Quo Vadis 13. The Heart of Maryland 15.

GRAND RAPIDS.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): North Brothers' co. 18-23.——CITY OPERA HOUSE (John Wilhelm, manager): Dark.

BENTON HARBOR. BELL OPERA HOUSE (Bell and Mills, managers): Fabio Romani Jan. 31; crowded house audience pleased. Ben Ton Stock co. 8, 9.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Me and Mother Jan. 28; fair house. The Burgomaster 29 pleased large audience. Standard Stock co. 4-6. North Brothers' co. 7-9.

BATTLE CREEK. HAMBLIN OPERA HOUSE (W. E. Smith, manager): Morrison's Faust Jan. 31; large and pleased audience. The Union Spy (local) 4-6; good houses.

ADRIAN. NEW CROSWELL OPERA HOUSE (C. S. Hardy, manager): Whitney and Knowles' Quo Vadis 6; large audience; receipts $650. Humpty Dumpty 14. Otis Skinner 16. Waverly's Minstrels 19.

KALAMAZOO. ACADEMY OF MUSIC (E. A. Rush, manager): Next Door 1; small audience; specialties good. Hi Henry's Minstrels 8. Quo Vadis 18.

ST. JOHNS. ALLISON'S OPERA HOUSE (O. L. Elser, manager): Passion Play pictures to S. R. O. 1. Swingall 6-9. Young co. 11.

IPSILANTI. OPERA HOUSE (Quirk and Gallup, managers): Hi Henry's Minstrels 5; good performance; packed house. The Heart of Maryland 21.

ONAWAY. SALISBURY OPERA HOUSE (C. E. Salisbury, manager): The Doctor's Warm Reception 4; small house. Gay Paree Burlesquers 7.

SAULT STE. MARIE. NEW OPERA HOUSE (W. H. Seach, manager): The Doctor's Warm Reception 12.

BOYNE CITY. BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Limited Mail 14.

PETOSKEY. GRAND OPERA HOUSE (C. M. Harwood, manager): The Doctor's Warm Reception 12.

MINNESOTA.

WANAMO.—THEATRE (Beall and Beur, lessees C. H. Grieble, Jr., resident manager): Brooke's Band Jan. 21; packed house. What Happened to Jones 23; small house; co. good. Elsie De Tourney 25, 26 canceled. William Owen 28, 29 opened in Richelieu to fair house; co. and scenery fine. Daniel Sully 2. Miss 11. Harry Corson Clarke 12. Side Tracked 16. The Belle of New York 18. A Poor Relation 22.

WINONA. OPERA HOUSE (O. F. Buckingame, manager): Brown's in Town Jan. 29; good business; good specialties by George Ebner and Fannie Midgley. Daniel Sully in The Parish Priest to light business 1; audience pleased. The Belle of New York 8. My Aunt's Nephew 12. A Brass Monkey 15. Frederick Warde 20. A Poor Relation 28.

ST. CLOUD. DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Frederick Warde satisfactorily rendered The Duke's Jester to a packed house 2; receipts nearly $500. My Aunt's Nephew 4; fair house. At the White Horse Tavern (return) 9.

AUSTIN. OPERA HOUSE (Schleuder and Co., managers): William Owen in Richelieu 1; crowded house; performance good. My Aunt's Nephew 7. At the White Horse Tavern 12. Frank Keenan 20.

FAIRMONT. OPERA HOUSE (Ward and Arthur, managers): My Aunt's Nephew 6. At the White Horse Tavern 12. Frederick Warde 18. A Poor Relation 23. The Wooing of Mrs. Van Cott 28.

ROCKSTON. GRAND OPERA HOUSE (Kirsch Brothers, managers): Sanford Dodge in Quo Vadis 1; fair house. The Bell Boy 12. Daniel Sully 21.

STILLWATER. GRAND OPERA HOUSE (E. W. Durant, manager): Mackridge Concert co. Jan. 31; crowded house. Harry Corson Clarke 11.

ALBERT LEA. OPERA HOUSE (W. F. Gage, manager): King Perkins co. 4-6. The Belle of New York 9. Sousa's Band March 11.

WILLMAR. NEW OPERA HOUSE (Crosby and Markhus, managers): Sanford Dodge 20. Elsie de Tourney March 6, 7.

ST. PETER. OPERA HOUSE (H. J. Ludeke, Jr., manager): Hungarian Orchestra 5 pleased S. R. O. King Perkins co. 11-14.

MISSISSIPPI.

VICKSBURG. WALNUT STREET THEATRE (Thomas M. Searles, manager): Baldwin-Melville co. to good houses Jan. 28-30; co. good. Whitney and Knowles' Quo Vadis 31; S. R. O.; co. excellent; receipts $900. Why Smith Left Home; good performance; good house. Tim Murphy 2. A Bachelor's Romance; good houses pleased. What Happened to Jones 4. Leon Herrmann 5. The Prisoner of Algiers 6. Hogan's Alley 7. My Daughter-in-Law 9.

GREENVILLE. GRAND OPERA HOUSE (H. E. Marsh, manager): Whitney and Knowles' Quo Vadis delighted a $700 house Jan. 30. Why Smith Left Home 31 convulsed a large house. Tim Murphy in A Bachelor's Romance proved as strong an attraction as has ever been here, pleasing tremendously. Leon Herrmann 6. What Happened to Jones 7. Primrose and Dockstader's Minstrels 8.

NATCHEZ. TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Tim Murphy in A Bachelor's Romance Jan. 31; large and delighted audience. Why Smith Left Home 2; good house; pleasing performance. Leon Herrmann 4. What Happened to Jones 5. The Three Musketeers 15.

COLUMBUS. O'NEILL THEATRE (William P. Mahon, manager): A Hot Old Time Jan. 29 pleased good house. Why Smith Left Home 6. Leon Herrmann 8. The Three Musketeers 9. Walker Whiteside 14. The Man from Mexico 15.

YAZOO CITY. CITIZENS' OPERA HOUSE (John Lear, manager): What Happened to Jones 6 canceled. The Three Musketeers 11.——ITEM: Allen's Minstrels appeared under canvas Jan. 31, pleasing a good house.

CANTON. OPERA HOUSE (Dennis Fulton, manager): Carpenter's Quo Vadis Jan. 30; full house; performance satisfactory. Farley Baker co. 14, 15. A Prisoner of Algiers 23. Schubert quartette March 4.

CLARKSDALE. THEATRE (Wingfield, McCormick and Sommers, managers): Baldwin-Melville co. Jan. 31-2; performances good; business good. Uncle Josh Spruceby 5; performance excellent; receipts $862.

PORT GIBSON. OPERA HOUSE (Davidson Brothers, managers): Tim Murphy in A Bachelor's Romance 1; large house; audience pleased. Charles Tolson co. 8.

WOOD CITY. NEW OPERA HOUSE (C. W. Crabb, manager): Leon Herrmann 2 to capacity; pleasing performance. Carpenter's Quo Vadis 7.

MISSOURI.

ST. JOSEPH. TOOTLE THEATRE (C. T. Philley, manager): Arizona Jan. 29; large crowd. Lionel Barrymore as Lieutenant Denton was excellent and won immediate approval. James F. Fulton, Willard Curtis, and the rest of the co. was first-class. Field's Minstrels 4; good business; excellent performance. The Little Minister 6.——LYCEUM THEATRE (C. T. Philley, manager): Fulgora's Stars 27, 8. R. O. Railroad Jack 31; good business. Blue Jeans 3; fair house. Williams and Walker 8, 9.

JOPLIN. CLUB THEATRE (W. L. Hollonquist, manager): Kidnapped in New York Jan. 27; good house; pleased audience. International Operatic co. 28; fair co. and business. The Pirates of Penzance (local) 1; good house. The Orpheum Show 2; light house; co. excellent. Black Patti's Troubadours 3, 4; good houses; co. excellent. For Her Sake 6. Devil's Auction 9. Rusco and Holland's Minstrels 10.

SPRINGFIELD. BALDWIN THEATRE (Brooke and Houston, managers): Kidnapped in New York Jan. 28; fair attendance; fair attraction. A Breezy Time 30; performance average; fair attendance. The Orpheum Show 31; first-class performance; good house. International Operatic co. 5. Pinafore (local) 6. A Hot Old Time 8. For Her Sake 9.

MEXICO. FERRIS GRAND OPERA HOUSE (Hatton and Clendenin, managers): Marie Van Tassell Jan. 29; poor co. and business. Rusco and Holland's Minstrels 5; good performance; fair house. John Griffith 9. Hans Hanson 16. A Romance of Coon Hollow 19. Charles B. Hanford 21. Blue Jeans 27.

CARTHAGE. GRAND OPERA HOUSE (Jos. C.

Hamilton, manager): Roanoke Jan. 31; good performance; light house. Black Patti's Troubadours 2; satisfactory performance; fair business. Blue Jeans 6. John Griffith 18. A Hot Old Time 19. Arizona 23.

CHILI.—SANDERSON OPERA HOUSE (D. R. Hickey, manager): Kreyer Concert co. Jan. 30; fair house; audience pleased. Roanoke 5. Black Patti's Troubadours 9. Blue Jeans 18. The Girl from Chili 27. A Romance of Coon Hollow March 1.

HAVERLY.—PARK THEATRE (J. B. Price, manager): A Milk White Flag Jan. 31; packed house. What Happened to Jones 1; poor house. The Wooing of Mrs. Van Cott 4. John Griffith 6. Tim Murphy 8. Williams and Walker 13. Secret Service 14.

WEBB CITY.—BLAKE THEATRE (Roe E. Blake, manager): Roanoke 3; performance poor; large audience. Black Patti's Troubadours 5; excellent performance; packed house. For Her Sake 7. Devil's Auction 10.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Matt S. Hughes, lecture 28; crowded house. Rusco and Holland's Minstrels 7. Kreyer Family co. 15. The Heart of Chicago 20. A Romance of Coon Hollow 27.

MACON.—ELLE'S THEATRE (H. E. Logan, manager): Kidnapped in New York Jan. 31; good performance and house. Rice and Barton's Gaiety co. 7. International Operatic co. 11. Little Trixie 15. Charles S. Hanford 20. Blue Jeans 25.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Rusco and Holland's Minstrels 2; large audience pleased. A Romance of Elmdale Farm 4; large house; performance good.

KIRKSVILLE.—NEW HARRINGTON THEATRE (F. M. Harrington, manager): Kidnapped in New York 1; fine performance; good house. Beach and Bowers' Minstrels 9. International Operatic co. 12.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Hans Hanson Jan. 30; fair house. International Operatic co. 6.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Hans Hanson 6. John Griffith 11. Roanoke 13. The Heart of Chicago 18.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): John Griffith 7. The Heart of Chicago 22.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): The Eleventh Hour Jan. 28-30; poor houses and performances. At the White Horse Tavern return 2, 3; fair business. Della Pringle co. 4-9 in Pawnticket 20. A Soldier of the King. The Struggle for Life. Little Lord Fauntleroy and Faust. Engenie Blair 15-17. The Christian 18-20. 'Way Down East 21-23. The Rounders 27, 28.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Dark.——ITEMS: E. M. Crane and Georgie Ryan, of the Della Pringle co., who have been ill with pneumonia, are again able to appear with the co. James H. Sheans, who has been ahead of Macey's Comedy co., arrived here 1, the co. having closed at Portland.

VIRGINIA.—EMPIRE THEATRE (A. H. Hartley, manager): At the White Horse Tavern 1 pleased good house. The Eleventh Hour 2 was played well to fair business.——ITEM: Union Opera House is closed for repairs and is still in litigation.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Eugenie Blair 14. 'Way Down East 18. The Christian 21.

HELENA.—MING'S OPERA HOUSE (Eugene T. Wilson, manager): Dark.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): The Girl from Maxim's Jan. 30. Sousa's Band 31; crowded house. Three encores for every number. Too much of a good thing. The Little Minister 2. A Poor Relation 4. Arizona 7. The Village Parson 11. Richard Golden 12. Robert Downing 13. A Hole in the Ground 21.——THE FUNKE (Crawford and Zehrung, managers): A Woman in the Case 1, 2; fair houses. Williams and Walker 4-6. Jessey Stock co. 11-16. Wilbur Kirwin Opera co. 18-23. Black Patti's Troubadours 28.——AUDITORIUM: Hungarian Gypsy Orchestra 7; house jammed.——ITEM: The Elks gave a fine reception at their hall 1. Mr. and Mrs. Bartlett (Cissie Mayo) and members of A Woman in the Case assisted in sketches.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): A Poor Relation Jan. 30; pleased good business. Robert Downing 4. The Hottest Coon in Dixie 5. Kickhoff Locke co. 11-16.——STEELE'S OPERA HOUSE (Bert Grates, manager): A Woman in the Case 6.

HASTINGS.—KERR OPERA HOUSE (James Elbette, manager): Blue Jeans Jan. 24; poor co. and house. Frank Keenan in A Poor Relation 31; fine performance; poor house. Sousa's Band 1; packed house.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Frank Keenan in A Poor Relation Jan. 29; good business; performance satisfactory. Robert Downing 18. A Hole in the Ground 22.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): The Little Minister 4.——Old Jed Prouty 12. Wilbur Kirwin Opera co. 7-9 and King Rastus 16 canceled.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Blue Jeans 2; small house; performance fair. Robert Downing 11.

KEARNEY.—OPERA HOUSE (R. I. Napper, manager): Sousa's Band 2; good house; excellent concert.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): Arizona 8. La Tosca 14. Wilbur Kirwin Opera co. canceled.

WAYNE.—OPERA HOUSE (Thomas Killian, manager): Dark.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): The Hottest Coon in Dixie 4.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (F. W. Harrington, manager): Our New Minister 2; good houses; performance excellent. Phelps Stock co. 4-9 to large houses in The Fusion. The Fatal Card. Held by the Enemy. In Sight of St. Paul's. Too Much Johnson. The Great Ruddolph Mystery. A Southern Romance. Ned Astray. The Creole. and Lady Audley's Secret. When We Were Twenty-one 16. Prince Rehenia de eeb 18-20.——PARK THEATRE (opposite A. Court manager): Vanity Fair 31-2 pleased large houses. The Tide of Life 4-6; good business; co. good. The Convict's Daughter 7-13. City Sports 14-16.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Kennedy Players 4-9 opened with Tracked Down, Faust and Rip Van Winkle; co. commercial; business light. Marc 16. Stetson's U. T. C. 28.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Stetson's U. T. C. to fair business 5. Robert B. Mantell 8 canceled. When We Were Twenty-one 12.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): Our New Minister 7; fine performance; S. R. O. Stetson's U. T. C. 20.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager): Our New Minister pleased a large audience 6. When We Were Twenty-one 11.

NEW JERSEY.

CAMDEN.—THEATRE (M. W. Taylor, manager): The Ladder of Life Jan. 31-2; performances fair; business good. On the Stroke of Twelve 4-6; good performance; good business. Man's Enemy 7-9; opened to good business. The Flaming Arrow 11-13. Two Jolly Companions 14-16. The Lady of Lyons (burnt) 18. The Gamekeeper 21-23.——ITEM: During the fire scene in The Ladder of Life 2 a box in the gallery started a panic by crying fire. The audience rushed for the doors and several women fainted. No one was seriously injured. The crowd was finally quieted by Manager Taylor and David Rivers, of the co. The culprit escaped.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The Sorrows of Satan 1, 2; to fair business. Corse Payton Comedy co. opened for two weeks 4 with The Prodigal Daughter, followed by Aristocracy, The Two Orphans, A Parisian Princess, My Kentucky Home, The Octoroon, The Three Musketeers, The Law of the Land, Two Nights in Rome, and the Silver Lining. Mr. Payton will appear. Big Business has been very large. Jefferson De Angelis 18, The Four Cohans 19. A Guilty Mother 20. A Texas Steer 23. Andrew Mack 25.

ELIZABETH.—LYCEUM THEATRE (William McDowell Drake, manager): Morrell Scott co. to fair business Jan 1, 2. High Rollers 4; big business. Melbourne 8. Alma Chester 18-23. Kilties' Band 16.——JACOBS' THEATRE (George W. Jacobs, manager): Lovers' Lane to good business 1. Go Won Go Mohawk in The Flaming Arrow 2; good business. The Gamekeeper to fair house 4. The Sorrows of Satan 5; poor business. Midnight in Chinatown 6; good house. A Bunch of Keys 11. The Old Homestead 8. Two Jolly Companions 9.

HOBOKEN.—LYRIC THEATRE (H. P. Sadler, manager): Smith O'Brien and excellent support gave The Gamekeeper Jan. 31-2. Mr. O'Brien, Will Crimins, Edwin Meyer, Walter Greene, and Thomas Smith were commendable. Of the women, Clara Langley and Kitty Coleman were satisfactory. The Flaming Arrow drew crowded houses 4-6; fair performances. On the Stroke of Twelve 7-9. Two Jolly Companions 11-13. A Guilty Mother 14-16.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frullinger, manager): The Sorrows of Satan Jan. 31; co. first-class; good business. Constance Morris in Madame Sans-gene 1, 2; play, co. and business only fair; Aubrey Stock co. 4-9; co. first-class; business good. The Gamekeeper 11. Morris Guards Minstrels 15. Man's Enemy 19, 20. A Guilty Mother 22. Sawtelle Dramatic co. 25.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (E. W. Snyder, manager): Constance Morris in Madame Sans-gene Jan. 31; small house; excellent performance. A Cavalier of France 1 pleased a fair audience. Midnight in Chinatown 5; good house; satisfactory performance. A Lion's Heart 13. Two Jolly Companions 19. The Sorrows of Satan 22.

BRIDGETON.—MOORE'S OPERA HOUSE (William J. Moore, manager): Sawtelle Dramatic co. 4-9 opened in The New South to big business, that continued. Other plays: A Grip of Steel, Twixt Axe and Crown, A Country Courtship, Escaped from the Law, and The Devil's Gold Mine. The Gamekeeper 12. A Breezy Time 14. The Flaming Arrow 16.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): The Ladder of Life Jan. 29 failed to appear. Midnight in Chinatown 2; good house; audience pleased. The Gamekeeper 5; fine performance; small audience. A Breezy Time 9. Kilties' Band 15. Chester De Vonde co. 18-23.

PATERSON.—COLUMBIA (Abe Leavitt, manager): Broadway Stock co. Jan. 31-2 in Dr. Jekyll and Mr. Hyde, Virginius, and The Pilot's Daughter; poor business; co. poor. The Dairy Farm 4-6; good business; performances good. The Flaming Arrow 7-9. A Guilty Mother 11-13.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): A Breezy Time 5; excellent performance; small house.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): A Breezy Time 6; good performance; fair business. American Specialty co. 16.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Broadway Theatre Stock co. 11-13.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Alma Chester co. 11-16.

NEW MEXICO.

ALBUQUERQUE.—NEHER'S OPERA HOUSE (W. J. Zirbut, manager): Lee, hypnotist, did good business Jan. 28-2.

LAS VEGAS.—OPERA HOUSE (B. C. Pittinger, manager): Robert Downing 6.

NEW YORK.

SCHENECTADY.—Van Curler Opera House (Charles H. Benedict, manager): The Sunshine of Paradise Alley, as usual, was seen by a good house 1. Mrs. Charles Peters, the widow, is still with the co. and it is doubtful if any one else could play the part as well. Old-time friends of Clyde Fitch, and many new ones, filled the theatre 2 to see Captain Jinks of the Horse Marines. Maro, the magician, 4 canceled. Jefferson De Angelis in A Royal Rogue to good business 6. The Still Alarm 7. A Ragtime Reception 8. The City of New York 9. Andrew Mack 11. Finnigan's Ball 14. Lost River 15. Mrs. Le Moyne 16.——ITEMS: Beatrice Herford will give original monologues under the auspices of the Woman's Club 8.——Charles F. Underhill will read The Rivals before the students of the High School 9.——John J. Beers, a local Elk, is making a hit through the Mohawk Valley in recitations.

OLEAN.—LYCEUM THEATRE (M. Reis, manager): The Village Postmaster Jan. 31; S. R. O.; excellent performance. Hillman co. 1, 2 in Charity Bess and Special Delivery; good business. Alden Bass in A Poor Relation 4 pleased good house. Louis Mann and Clara Lipman 6. Who Is Who 9.——ITEM: A Supreme Court judgment for $74.66 has been placed on file in the County Clerk's office in favor of William H. Huffman, of Wellsville, N. Y., and against John W. Dempsey and M. W. Williams, of this city, who recently managed a co. playing What Happened to Smith.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): H. R. Hayden, resident manager): The Convict's Daughter Jan. 31-2; co. and business good. A Runaway Girl 4; big house. The City of New York 5, 6; fine audiences. Jefferson De Angelis in A Royal Rogue 7; full house. The Still Alarm 8, 9. The Night Before Christmas 11-13. A Cavalier of France 14. Andrew Mack 15, 16.——RAND'S OPERA HOUSE (William H. Halligan, manager): A Wise Woman 1, 2; small but pleased audiences. Midnight in Chinatown 7-9.

AMSTERDAM.—OPERA HOUSE (George McChumpha, manager): The Sunshine of Paradise Alley to fair business Jan. 31; performance satisfactory. South Before the War was well received by fair audience 1. A Romance of Coon Hollow to light business 2; performance ordinary. A Runaway Girl packed the theatre 5; pleasing production. Arthur Dunn made a hit. A Ragtime Reception 6. A Wise Woman 14. Lost River 16. J. W. Carner co. 18-23. At the White Horse Tavern 26.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): The Spooners Jan. 28-9 in The Two Orphans 1. Uncle Daniel and The Messenger from Jarvis Section 2. The Wages of Sin and A Soldier of the Empire 4. The Little Witch and 1776 5, and A Wife's Peril and A Fair Rebel 6; business large; co. excellent. Finnigan's Ball 12. Lost River 13.——ITEM: Mr. and Mrs. McAllister gave a reception to Mrs. Spooner 5.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Finney and Ball Jan. 26 canceled. The Power Behind the Throne 29 pleased good audience. The Dairy Farm 31; good audience; excellent performance. A Wise Woman 12. Lost River 14. A Homespun Heart 15. Sporting Life 18.——OPERA HOUSE (F. E. Pruyn, manager): South Before the War 5 pleased good business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (C. E. Sweet, manager): William Collier in On the Quiet 1. Maro 2. Jefferson De Angelis in A Royal Rogue 4. Harry Lacy in The Still Alarm 5. Morrison Comedy co. 7-9. Andrew Mack 12. South Before the War 13. Mrs. LeMoyne 15. Culhane, Chase and Weston's Minstrels 16. Martin's U. T. C. 22, 23. Himmelein's Ideals 25 March 2.

GLOVERSVILLE.—PARLING THEATRE (Will E. Gant, manager): The Burgomaster Jan. 31; strong co.; good business. Wilbur Opera co. opened for a week 4 in Nell Gwynne to good business; co. satisfactory. A Wise Woman 15.——KASSON OPERA HOUSE (A. L. Covell, manager): A Ragtime Reception 4; average performance; small house. The City of New York 7. Finnigan's Ball 13.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Miss Hobbs 9. Who Is Who 11. At the White Horse Tavern 12. The Sunshine of Paradise Alley 13.——ITEMS: Helen Lord is visiting her parents in this city. Sophia Bernham is here for a week's rest. Al vato 6. Bonney, business manager of the Schiller Stock co., is here for a few days.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (George Pettit, manager): Tommy Shearer co. 4-9 opened to big business; good performances. Repertoire: The Victorian Cross, The Romance of Koroveo, The Girl from Porto Rico, The Heart of the Rockies, A Woman's Redemption, Mother and Son, and The Wolves of New York. South Before the War 14.

GENEVA.—SMITH OPERA HOUSE (F. K. Harrison, manager): Mrs. Le Moyne in The Greatest Thing in the World delighted large house 4. Eight Bells 5; light business. Kronold Jackson Concert co. 13. Miss Hobbs 20. A Wise Woman 22. A Day and a Night 25. Lost River 27.

OSWEGO.—MUNROE OPERA HOUSE (Smith and Preston, managers): A good house enjoyed A Ragtime Reception 1. Stetson's U. T. C. drew a full house 4; performance not up to that of former seasons. Boston Ladies' Symphony Orchestra 8 canceled. Down Mobile March 4.

OSWEGO.—RICHARDSON THEATRE (J. L. Hasbacher, manager): The Village Postmaster 2; good business pleased. Sarah Cowell Le Moyne 6. At the White Horse Tavern 8. Louis Mann and Clara Lipman 11. Shore Acres 12. Finnigan's Ball 18. Miss Hobbs 22.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): South Before the War 4; large and pleased audience. Maro 9. A Wise Woman 11. A Cavalier of France 16. Sporting Life 18.——BROADWAY THEATRE (George L. Corliss, manager): Dark.

KINGSTON.—OPERA HOUSE (C. V. De Bois, manager): William Collier in On the Quiet 2; large and delighted audience. Maro 4. A Ragtime Reception 9.——ACADEMY OF MUSIC (C. D. Carter, manager): Dwight L. Elmendorf's picture machine 8 and 9. Kilties' Band 12. Kelly Stock co. 20-23.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Sarah Cowell Le Moyne in The Greatest Thing in the World 2; excellent performance. Forbes Stock co. 4-8 in Romeo, Knobs of Tennessee, Why Jones Left Home, and Dr. Jekyll and Mr. Hyde; fair houses; co. good.

YONKERS.—MUSIC HALL (William J. Bright, manager): Hamlin's Ideals 4-9 in A Flaming Million, Eagle's Nest, In the Heart of the Storm, Miss Bird of Duluth, Northern Lights, and The Pulse of Chinatown; good houses; excellent performances. Corse Payton Comedy co. 11-16.

OGDENSBURG.—NEW THEATRE (F. W. Lloyd, manager): A Wise Woman to fair business Jan. 31. Midnight Holland returns 1 to The Power Behind the Throne to capacity. A Romance of Coon Hollow played small house 4. A Ragtime Reception 7. Carner Stock co. 11-16.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): The Still Alarm 5; small house; fair performance. J. Gerson De Angelis in A Royal Rogue 6 was well received by a crowded house. Maro 8. Andrew Mack 11. Himmelein's Ideals 12-16. Culhane, Chase and Weston's Minstrels 18, 19.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Who Is Who 2; fair performance; fair business. Santanelli, hypnotist (return), 4-9 opened to good business; performance first-class. At the White Horse Tavern 21.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): South Before the War pleased fair audience Jan. 31. A Ragtime Reception 5; good performance; small house. The City of New York 7. Wilbur Opera co. 11-16.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): The Christian repeated its former success 6; crowded house. Miss Hobbs 11. Elks' Minstrels 12, 13. At the White Horse Tavern 14. Schiller Stock co. 4-9 canceled.

SALAMANCA.—OPERA HOUSE (J. D. Melonbacher, manager): The Burning of Pompeii Jan. 30, 31 pleased good houses and was reproduced 2 to fair house. Mistress Nell 5. The Sunshine of Paradise Alley 14.

FULTON.—STEPHEN'S OPERA HOUSE (Wallace and Gilmore, managers): Wills Brothers' co. Jan. 31-2 in Two Old Cronies, In Atlantic City, and Bosom Friends; performances entertaining; crowded houses.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): At the White Horse Tavern 7. Shore Acres 11.——ITEM: The smallpox scare here is over. The city is almost free from quarantine.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): A Ragtime Reception Jan. 31; good performance; small house. Bishop, hypnotist, 4-9 small houses.

FREDONIA.—GRAND OPERA HOUSE (L. M. Starr, manager): Rose and Ferberg co. (return) 9. Weber's Ten Nights in a Barroom 16. The American Girl 28. Morrison's Faust March 8.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Mistress Nell 4; excellent attraction; light patronage. Gay Masqueraders 18. Eight Bells 25. A Black Sheep March 2.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Mistress Nell 1 pleased fair audience. Eight Bells 8.

NORWICH.—CLARK OPERA HOUSE (L. R. Bassett, manager): Stetson's U. T. C. 6. Burns-Emmett co. 25.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): A Poor Relation 1; good performance; good business. Who Is Who 6.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Eight Bells Feb. 4; S. R. O.; pleased audience. Who Is Who 7.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Mistress Nell 2; performance satisfactory; fair house. A Wise Woman 25.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): A Ragtime Reception 2; performance and house fair. Finnigan's Ball 11.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Huntley-Jackson co. to big business 4-9, and will remain 11-16.

AUBURN.—BURTIS OPERA HOUSE (F. S. Newton, manager): Al. Reeves' co. did a big business 2. Eight Bells filled the house 6. U. T. C. 9.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Who Is Who 5; good performances; small house. Eight Bells 7.

BERKIMER.—GRAND OPERA HOUSE (B. Schermer, manager): South Before the War 2 pleased good house. The Sunshine of Paradise Alley 7.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): A Wise Woman 11.——A Homespun Heart 16.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Rosco, magician, 12.

WATERLOO.—OPERA HOUSE (Daisy Dibble, manager): Fogg's Ferry 9.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): Stetson's U. T. C. 8. Burns 22.

PERRY.—AUDITORIUM (H. A. Cole, manager): Shore Acres Jan. 31; S. R. O.; excellent performance.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Dark.

BELLEVILLE.—MASONIC THEATRE (E. H. Munson, manager): A Romance of Coon Hollow 12.

WARREN.—OPERA HOUSE (J. K. Murdoch, manager): Who Is Who 8.

WILLSBORO.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dark.

BOONDOT.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): A Romance of Coon Hollow 7.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): Creston Clarke in The Last of His Race delighted good audience. Barlow Brothers' Minstrels 2; fair co. and business. The Councilor's Wife 9.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Former Dunn's moving pictures opened for a week 4 to a large and pleased house.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): The Three Musketeers Jan. 29; good house; audience pleased.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Creston Clarke in The Last of His Race 6; S. R. O.; audience delighted.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Barlow Brothers' Minstrels 9.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Frederick Warde in The Duke's Jester Jan. 28; delighted audience; good business. The Belle of New York to big business 30; satisfactory performance. Eugenie Blair 8. Daniel Sully 23. The Christian 25.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): Harry Corson Clarke in What Did Tomkins Do to large and pleased audience Jan. 30. The Three Musketeers 6.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Sanford Dodge in The Three Musketeers Jan. 31; good performance; good house.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): At the White Horse Tavern 7.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Rough Riders' Minstrels Jan. 31 drew well and gave a pleasing programme. Hits by Eddie Clifford, Ed Hallinger, Lloyd Reed, J. F. Knight, W. H. Madden, F. T. Brand, Jr., and the Dayions. Clay Clement in The New Dominion 4; packed house. Mr. Clement received several curtain calls. He was ably supported by Gertrude O'Malley, London McCormack, Jeffrey D. Williams, Charles Canfield, Thomas F. O'Malley, Frances Ring, Lydia Powell, and Jewell Varney. Rough Rider Minstrels returned 7. The Royal Box 12. High Rollers 13. Eldon's Comedians 18-23. Thomas Jefferson 25.——ITEM: Edwin Maxwell has joined Clay Clement as second advance agent.

WILLIAM M. GOWN.

TOLEDO.—VALENTINE THEATRE (J. M. Bode, manager): Otto Klives, business manager): Lost River to slim houses 1, 2. Strauss Orchestra to good house 3; delightful programme. John Drew in Richard Carvel 7. James O'Neill in Jo. The Princess Chic 20.——LYCEUM THEATRE (Frank Burt, manager): Me and Mother, a very good play with a poor title, to fair business 31-2; good co. A Young Wife, with Selma Herman, to good houses 4-9.——BURT'S THEATRE (Frank Burt, manager): Burk's Red Box to fair houses 3-6.

C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Lee M. Bode, general manager; C. C. Miller, business manager): Lost River to fair business 1, 2; to-day to a satisfactory melodrama.——PARK THEATRE (Harry E. Feber, manager): A Hidden Hoodoo to fair business 31-2; poor performance. A Run on the Bank 4-6; S. R. O.; capable cast; pleasing specialties.——ITEM: Manager Harry E. Feber has engaged Al. Tibbs as his representative for his lecture on the Passion Play.

J. M. WEIDNER.

SPRINGFIELD.—GRAND OPERA HOUSE (E. R. Feltz, manager): A fair audience was pleased with Naughty Anthony and Madame Butterfly. Valerie Rogers made a decided hit. Under the Red Robe 2. An American Gentleman 4; performance to meet light business. A large audience enjoyed Marie Dressler in Miss Print 6. A Run on the Bank 9. The Bowery After Dark 12. The Royal Box 14. A Day and a Night 15.——BLACK'S OPERA HOUSE (Charles P. Runner, manager): Corse Payton Co. 2 canceled. Kilties' Band 4. Hearn co. 4-9 opened to S. R. O. in A Nutmeg Match 4, and business continued good; other plays: All for Her, Hero Sam, [illegible] Valley, The Diamond Breaker, A [illegible] Kidnapped, The High Rollers 14. The Japanese Roseland 15-16.

WARREN.—OPERA HOUSE (Cooper and Geiger, managers): [illegible] pleased small audience. [illegible] Mr. and Mrs. Sidney Drew in A Bachelor's Honeymoon 6. [illegible] 8. The Black Diamond Express 12. [illegible] Comedy co. 13. Who Is Who 14. [illegible] 18. The Christian 22. The Royal Box 23.——ITEM: [illegible] people attended the funeral of [illegible] and many floral tributes were sent by [illegible].

ST. MARYS.—GRAND OPERA HOUSE (H. G. M[illegible], manager): [illegible] Ramblers' Minstrels Jan. 24; fair [illegible] Eddie Romain 9. Tennessee's Pardner 12. A Hot Old Time 15. The Ivy Leaf 21.——PEOPLE'S THEATRE (Burt Bennett, manager): Metropolitan Players opened for a week 28 in Elleen Aroon, following with Fate, Arizona Nell, Camille, The Three Musketeers, All in a Flat, and The Corsican Brothers; fair business and co. For Her Sake opened 7. Duffy's Jubilee 9.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): A Texas Steer Jan. 29; S. R. O.; good attendance. City Clement 13 and A Pack of Cards 19 canceled. Rehearsal in New York Dr. Morrison's Faust 28. The Prince Behind the Throne March 2.——G. M. Lucas, manager): A Black Sheep 8. The Christian 15. A Milk White Flag 20. Why Smith Left Home 27 canceled.——High School Lyceum Course: Germain-Cavery co. 18. Hungarian Gypsy Band March 9.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Duffy's Jubilee 1; fair house and performance. Too Rich to Marry 5. Down on the Farm 13. The Black Diamond Express 20. Human Hearts 22.——ITEM: Frank W. Nason, Dan Anderson, and Blanche de Cobret were out of the cast of Duffy's Jubilee here, all suffering with the grip.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward T. Branson, manager): Whitney and Knowles' Quo Vadis 4; packed house; excellent performance. Wilfred Lucas, Lauren Rea, Myron Calles, Fred Beane, Nellettia Reed, Vasti Hollis, and Allee Chandler were especially strong. Fabio Romani 8. Human Hearts 21.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): A Guilty Mother Jan. 30; excellent house; audience pleased. Miss Hobbs (return) 31. Nathan Hale 1 pleased full house. Human Hearts 2; large attendance; good performances. A Bachelor's Honeymoon 5 was well attended. Zaza 6. Clay Clement (return) 7. Arizona 8. The High Rollers (return) 9.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Miss Hussey from Jersey Jan. 31; good attraction and attendance. Same co. presented A Family Affair 2 to fair attendance. Co. did not play 1 on account of death of Manager Hammond's son, John, Jan. 31. Human Hearts (return) 5. The Black Diamond Express 6.

BRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Columbia Opera co. opened for a week 4 to S. R. O.; co. excellent. Repertoire: La Mascotte, Said Pasha, Girofle-Girofla, The Two Vagabonds, The Mikado, Billie Taylor, Pinafore, and Olivette. Why Smith Left Home 15. A Milk White Flag 19.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutler, manager): Two Merry Tramps Jan. 31; good house; performance fair. Played an open date 1 to fair business. Erwood Stock co. 4-9 opened to S. R. O. in A Celebrated Case. Why Smith Left Home 14. A Milk White Flag 16.

DELPHOS.—SHUETER'S OPERA HOUSE (Carl Jettinger, business manager): Southern Price co. Jan. 28-2 in Way of the World, Monte Cristo, German Baron, Ingomar, Unequal Match, and Quo Vadis; attendance and performances good. Too Rich to Marry 6. Duffy's Jubilee 11.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Two Married Men pleased a fair sized house Jan. 30. Whitney and Knowles' Quo Vadis to S. R. O. 1; excellent performance. Too Rich to Marry 4; poor house; fair performance. Elks' Minstrels 5, 6. For Her Sake 9.

MASSILLON.—NEW ARMORY (William R. Lipps, manager): Martin's U. T. C. 1 pleased fair house. Clay Clement in The New Dominion 5; good audience; co. first-class. A Bachelor's Honeymoon 8. An American Gentleman 11. Mistress Nell 13. Duffy's Jubilee 21. White's Faust March 8.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, sharing managers): The Bowery After Dark 6; fair business; good performance. Morrison's Faust 13. The Royal Box 21. A Run on the Bank (return date) March 7.——ITEM: Mr. and Mrs. F. P. Minnelli are rehearsing a local performance here.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): A Guilty Mother Jan. 31 pleased full house. Miss Hobbs 2. Zaza 4. A Hot Old Time 6; large and pleased audience. Arizona 7. The Christian 11. A Black Sheep 13. Too Rich to Marry 14. Old Arkansaw 16. Imperial Stock co. 18-23.

LOGAN.—TEMPLE'S OPERA HOUSE (Fred A. Koppe, manager): Chester Bishop co. in Niobe. Mr. Uncle from New York, and In Old Madrid Jan. 28-29; business fair; performances good. Old Arkansaw 2. Elks' Minstrels 7.——ITEM: Professor and Madame Zera are visiting here.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): The Black Diamond Express 2; large and appreciative audience. A Hot Old Time 4; big house; co. good. Human Hearts 6; large audience; co. satisfactory. The Royal Box 16.

ALLIANCE.—OPERA HOUSE (Craven and Dorman, managers): The Black Diamond Express 1; fair business. Martin's U. T. C. 4; good house; audience pleased. Mistress Nell 12. For Her Sake 15. Old Arkansaw 18. The Royal Box 23.

NEW COMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): A Hot Old Time 2; good business; excellent co. The Black Diamond Express 4; fair business; good co. Old Arkansaw 9. Too Rich to Marry 16.

TROY.—OPERA HOUSE (C. C. Sank, manager): Clay Clement in A Southern Gentleman 2; excellent business; performance pleasing. Duffy's Jubilee 4; light house; poor performance. White's Faust 8. The Royal Box 11.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): A Black Sheep Jan. 30; fair business. A Bachelor's Honeymoon 1; light business; co. fair. An American Gentleman 6 pleased fair house. Too Rich to Marry 8. Arizona 14.

LORAIN.—WAGNER'S OPERA HOUSE (Charles Knapp, manager): Eldon's Comedians to good business Jan 28-2 in good performances of Ziz, the Pet of the West, A Country Sweetheart, Cyclone, Little Red Riding Hood, and Sapho. Human Hearts 9.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Down on the Farm 12. The Bowery After Dark 15. They Want Me 22. The Sunshine of Paradise Alley March 1. Mistress Nell 4.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Martin's U. T. C. Jan. 31; fair house; performance good. Where Is Cobb 5; poor house and performance. Old Arkansaw 12.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. E. Bradberry, manager): Chicago Stock co. Jan. 28-2 pleased good houses in The Australian, Sapho, Because She Loved Him, Quo Vadis, and The Wyoming Mail. Two Merry Tramps 8. Quo Vadis 12.

URBANA.—CIT

THE FOREIGN STAGE.

PARIS.

An Ideal Bill for Hennequin—Daudet's Last Play—Judic's Reappearance.

PARIS, Jan. 25.

MADAME JUDIC.

Fouet, that I described in my last letter, is a tremendous go at the Nouveautes. Now he has another hit in M'Amour, produced at the Palais Royal Jan. 23. This play Hennequin wrote in collaboration with Paul Bilhaud, himself a playwright of no little ability. Like Le Coup de Fouet, M'Amour is original in theme, and the plot, itself a droll one, is told in most amusing fashion. The groundwork of the play is the problem. Should or should not a wife's lover be her husband's friend? The play answers the problem in the negative, but the problem and the answer are set forth not in Ibsenish style, but in merry garb. It is a most satisfactory experiment, this novel sort of problem play, to judge by the applause and laughter of the audiences. But to the story.

Montreux is a man with one hobby, that of collecting china. He neglects all else, even his young and pretty wife, Antoinette, who seeks solace in the society of an agreeable young fellow, Hubert Grisolles. She makes clandestine visits to Hubert's bachelor quarters, and has pet-named him "M'Amour"—"My love." In a little while she questions the propriety of having a lover who is a stranger to her husband. By all precedent he should be her spouse's best friend. She can't give up Hubert, but must somehow make him friendly with Montreux, whom thus far he hasn't seen. But how to do it? A scheme soon suggests itself. Hubert inserts an advertisement offering for sale a piece of rare china—that, by the way, Antoinette bought at a bargain sale. Montreux snaps at the bait, answers the advertisement, and Hubert calls. He makes himself so agreeable that the china-collector takes a great fancy to him and the two become inseparable friends. This doesn't suit Antoinette at all, for she can't get Hubert away from her husband. She begs him to pick a quarrel with Montreux, and Hubert tries, but Montreux won't be quarreled with. Then, Antoinette, disgusted with them both, finds a successor to "M'Amour" in Maxime de Torcy, a friend of his. Hubert is jealous now, and has a real row with Montreux. He shadows Antoinette and Maxime everywhere, and is so annoying that Antoinette, to be rid of him, patches up his quarrel with her husband, and they become as close cronies as before. Then, with her husband and ex-lover settled at dominoes, Antoinette writes to Maxime making a rendezvous, and this ends the play. The Palais Royal company acted it in their usual brisk way.

Antoine's newest production at his theatre is La Petite Paroisse, the play that Alphonse Daudet completed just before his death. The waning of the famous author's powers is shown painfully in the play, which lacks the strength of his earlier works, and is theatric, morbid and uninteresting. The central character is one Fénigan, whose wife had eloped with a young rake. The husband is a prey to remorse, fearing that his neglect of his wife may have caused her misconduct. Finally he decides to forgive her and take her back. This is accomplished through her mother, who finds the woman deserted by her lover and at the point of suicide. But when his wife returns Fénigan finds it far more difficult to put matters as they were than he expected. Not until the lover again attempts to lure the wife away and is shot by her is the reconciliation complete. It would hardly be expected that so crude, seemingly unfinished work would make a good impression. Antoine and Suzanne Munte in the leading roles were capable.

The farewell benefit to Gustave Worms on his retirement from the Comédie Française was really the event of the week. The old favorite bade good-by to the stage in the presence of many hundreds of warm friends. The programme was an extraordinary one, embracing such celebrities as Sybil Sanderson, who made her reappearance on the stage and sang several selections gloriously; Signor Tamagno, who also sang with much of his old power; Mounet Sully and Coquelin cadet, who recited; Holmann, the 'cellist; M. Fugere, Louise Grandjean, MM. Notz and Litloff, and Jeanne Granier and Albert Brasseur in a scene from Le Nouveau Tell. The Français company, including M. Worms, appeared in acts from Le Misanthrope and L'Ami des Femmes and in the playlet, L'Etincelle. M. Worms was overwhelmed with presents and letters of congratulation.

The management of the Variétés has made a master stroke in securing Madame Judic for a season. After five years' retirement the famous actress appeared at the Variétés Thursday in Niniche, one of her former successes. She was tumultuously applauded, and deservedly so, for her great charm has not departed. After this engagement Judic is to make a tour of Europe.

The Bouffes Parisiens has closed once more, owing to poor business. T. S. R.

MEXICO.

Light Opera at the Principal—Charley's Aunt Presented—The French Opera Season.

(Special Correspondence of The Mirror.)

MEXICO, Jan. 6.

Now that the ceremonies attendant upon the re-inauguration of President Porfirio Diaz have come to an end, the theatres are again receiving the patronage of the public. These ceremonies consisted of a grand industrial parade, a sham battle and a magnificent ball given at the National Theatre. A ball such as this one was is seldom witnessed anywhere, and as such an event had not taken place in Mexico for many years, the theatres suffered for many days, as nothing else was spoken or thought of.

The season of light opera at the Principal has opened very auspiciously, and the Tomba company bids fair to become a favorite. It has given us Miss Belyett, in which Signorina Lafon makes an adorable creature of the title character. She is the leading woman of the company and is beautiful and quite graceful. Her voice is not powerful, but very agreeable, and she is a very good actress. We have also had given to us by this good company Les Cloches de Corneville, in which Signor Marangoni was very funny as the podesta, and the Gaspard of Signor Poggi was modeled on the usual melodramatic lines. The company also presented Los Granaderos by Valenti, an opera bouffe entirely unknown in Mexico. It proved of the regulation type, bright and melodious, though not of the best rank. It was received with favor. The operatic double bill of Cavalleria Rusticana and I Pagliacci was also given. An unfortunate contretemps, however, came near to marring the enjoyment of the audience upon this evening, as Signor Imbabels, the tenor, was suddenly taken with a nose bleed, and it looked at one time as if he would not be able to go through with the performance. However, he kept on pluckily with the work and was heartily applauded. La Poupée has been given more than any other opera and may be set down as having made the best impression. The novelty of the engagement was The Old Man of the Mountain. All the rhythm and swing, associated with light opera were poured forth in abundance in this work. El Viejo de la Montana the play is called in Spanish, and in Spanish or English, nothing could more effectually belie its name, for it bubbles over from beginning to end with all the freshness of brightness and youth. It was a success from a variety of causes. Signorina Lafon was there—she of the faultless figure and glancing Japanese eyes; Lambiase was there—the unsmiling man who makes others smile in plenty; Marangoni was there, and his singing was magnificent; but when any of these attracted undue applause the ballet danced in and gracefully eclipsed them all.

The Fabregas company has moved from the Arbeu to the Renacimiento, and has recently given us Charley's Aunt. This play brought out many English speaking people, who rarely go to the theatre here. Haro was clever in the title-role. Palares and M. Haro were satisfactory as the collegians. Senoritas Fabregas, Lopez del Castillo and Segarra had little else to do than look vivacious and pretty.

For this month the theatrical prospect is very gratifying, as the French company, that will follow the Fabregas company, has quite an extensive personnel, with artists both for grand and light opera. Among them are Jerome, Chastan, Duquesne, Genin, Talexis and Nina Pack. The repertoire consists of all the standard grand and comic operas.

Jan. 14.

Elvira Lafon was easily the star of the past opera season of the Tomba company at the Principal. No light opera prima donna who has sung here recently has met with a warmer reception than she. A few nights ago she had a benefit before an audience that packed the theatre. The opera was La Poupée, and in it Signorina Lafon shone more brightly than ever. La Gran Via, a Spanish humorous pot pourri, followed. Señor Lambiase and Signorina Lafon divided the honors. The company brought its engagement to a close last Saturday evening.

If there were a Gerry society in Mexico, there would not have been any performance at the Principal on Monday evening, most of the members of L'Aurora Infantil being mere tots. They are quite clever and their performance was a success. The bill consisted of La Marcha de Cadiz, La Viejecita, Chateau Margaux, and an elaborate dance. The prima donna of the company, Remedios Rodriguez, has a clear, sweet voice, though not a very strong one. Little Aquiles Jimenez was extremely funny. The dances, under the direction of Sebastian Jimenez, were gracefully executed.

Orrin's Circus is due to arrive in Vera Cruz on Wednesday next, whence after a short visit they will proceed to Mexico, opening here Jan. 26.

José H. Huston arrived here yesterday from Indianapolis, Ind. Mr. Huston is the manager of the Gentry Animal Show and he has come to arrange for the appearance of the show here.

GUIDO MARBURG.

HAVANA.

The Spider and the Fly Presented—A New Opera Company—Other Bills.

(Special Correspondence of The Mirror.)

HAVANA, Jan. 19.

The Spider and the Fly, a company of American players, managed by M. B. Leavitt, began a week's engagement at the Payret Jan. 14. The theatre was packed and standing room was at a premium. The performance was received with continuous applause. Florence Wolcott, Georgia Putnam, and Margarite Mayfield sang well and were good to look upon. Stella Wood, Edith Craske, Margarite Carlyle, Carl Andersen, Robert Van Osten, Roush and Gordon, and Arminta scored hits. After playing Cuba and Mexico the company will return to the States, playing San Francisco, and from there may go to Australia and Manila.

The Seini, Pizzorni and Lopez Italian Opera company began an engagement at the Tacon Jan. 2 with Aida to a large audience. Señora Miconci, as Aida, took the honors. She is young, and possesses a voice of rare culture and sweetness. Señor Bieleto, the Rhadames, is good looking, graceful in movement and sings well. Señora Sartori, the Amneris, has a very pleasing voice except for an objectionable tremolo. Nicoletti Korman, as the high priest, and Señor Clone, as Amonasro, were favorably received. Señora Padovani made her first appearance with the company Friday night in La Sonambula, and was repeatedly applauded. Señor Gini Betti, in the tenor role, was a pleasing surprise. The chorus has improved a trifle, which is quite pleasing. The orchestra, under the direction of Señor Bovi, is acceptable. Other bills have been La Traviata, Faust, Lucia, La Gioconda, and La Africana.

There has been no change of bill at the Albisu this week. To-night Los Saltimbanquis will have its initial performance. Next week Onofroff, hypnotist, will make his appearance.

Among the new productions at the Lara is Arzobispo y General, that is meeting with fair success.

El Santo de Resorte, another new comedy, has been presented at the Alhambra. Matilda Corona, of the Albisu stock, has been engaged for the Lara.

Carlos Briseno, wire walker, and Señorita Lola, dancer, are the new faces at the Cuba.

Pubillones and Trevino's Circus are doing a fair business. Newell and Shewett, bar performers, made their first appearance with Pubillones Tuesday night.

Emma Zilli, one of the leading prima donnas with the Seini, Pizzorni and Lopez company, died in this city Wednesday of gastritis and was buried in Colon Cemetery the same day. Her funeral was attended by all the members of the company. Upon her arrival here from Mexico she was not well, and despite good care rapidly grew worse. She was a native of Udine, Italy, was about thirty-six years of age, and married.

The Society of Recreation and Instruction gave another of its delightful entertainments at its hall in the Vedado last Friday night. A one-act comedy entitled Por Un Anuncio was given by Señorita M. de Carbonne, Señora de Barrera, and Modesto Barrera and Jorge Benitez, and an act from La Trompa de Eustaquio was sung by Señorita Alfonso and Señors Vieta, Benitez and Cuillo.

J. ELLIS NORRIS.

AUSTRALIA.

Amusement Season at Its Height—Patronage Immense—Gorgeous Productions.

(Special Correspondence of The Mirror.)

SYDNEY, Dec. 24

A characteristic feature of the Australasian Christmas pantomimes is the elimination of the harlequin. The clown has become a person of the past here, the modern pantomime being simply a fairy extravaganza, with a few comic masks, some knock-about business, and a large number of music hall items introduced. Sydney will have two pantomimes, that at Her Majesty's, where J. C. Williamson rules supreme, being entitled Australis; or, The City of Zero, a Spectacle of One Hundred Years Hence, and introducing the Pollard company. The other, at the Tivoli, is Puss in Boots, on which Harry Rickards is bestowing much attention, the company including most of the leading vaudeville artists at present in Australia.

In Melbourne the Princess' will produce Cinderella, that George Musgrove declares will be the most sumptuously mounted "that has been seen in any theatre in the world."

Nance O'Neil and her company have left Australia for New Zealand, where they will remain several weeks. Her Lady Macbeth is generally regarded as disappointing.

The Sydney Palace, which, small as it is, holds £200 a night, will open with A Message from Mars, by W. F. Hawtrey's London company, with prospects of a successful season until the return of Charles Arnold from New Zealand.

At the Sydney Lyceum the Christmas attraction will be The New Barmaid, described by John F. Sheridan as a "pantametallurgicon," whatever that may mean; while Alfred Dampier, at the Sydney Criterion, is relying on the popularity of Monte Cristo.

That grand opera in Australia has come to stay is abundantly proved by the success of the season at the Sydney Royal, which has been crowded nightly, despite a general advance in prices. Lohengrin has proved an unqualified success. The star of the double company is Agnes Janson, whose popularity as Carmen is simply unbounded.

In Melbourne J. C. Williamson finds Florodora the most attractive of recent musical comedies, and with Grace Palotta in the cast it is doubtful whether the bill will be changed for some time to come.

Bland Holt, as usual, finds spectacular drama his trump card, but has decided on producing With Flying Colors in place of The Price of Peace.

George Rignold is touring Tasmania with a specially selected company.

Harold Ashton and George Talles, well known as business managers for J. C. Williamson, have taken the Brisbane Opera House on a five years' lease, which looks as if J. C. W. had some views in that direction.

The Edith Crane and Tyrone Power company have had good success in New Zealand, and there is some talk of their going into management on their own account.

Charles Arnold will open with What Happened to Jones at the Wellington, N. Z., Opera House on Christmas.

New Zealand is the happy hunting ground of touring companies. Among the most recent is one formed by C. R. Hanford, of which Miss Roland Watt-Phillips is a member.

Among the musical comedies of which J. C. Williamson possesses the Australasian rights is The Messenger Boy, which will probably follow Florodora.

Signor Hazon, who has been commissioned by J. C. Williamson to secure the best available European and American operatic artists for the production of grand opera in Australia, has started on his mission.

JOHN PLUMMER.

SYDNEY, Jan. 2.

Despite the intense heat and the attractions of the processions, fêtes and illuminations in connection with the Commonwealth celebrations, theatrical business in Sydney is unprecedentedly good. Some idea of the extent to which playgoers are being catered for in the city of the beautiful harbor is afforded by the following list of indoor amusements in full swing: Theatre Royal, grand opera; Her Majesty's, Australis, pantomime extravaganza; Lyceum, The New Barmaid; Palace, A Message from Mars; Criterion, Monte Cristo; Tivoli, Puss in Boots; Standard, melodrama; Fitzgerald's Circus, Anglo-American biograph, cyclorama, polytechnic, Coogee aquarium, etc. The out-door attractions, exclusive of those provided by the State, include race meetings, regattas, athletic sports, railway and harbor excursions, etc. That all these should be well patronized shows the generally wealthy character of the New South Wales population. Fully eight thousand free tickets have been given by J. C. Williamson, J. F. Sheridan, Alfred Dampier, W. F. Hawtrey, and Harry Rickards to the Sydney poor for special matinees, at which the whole of the managers, artists and theatrical employes will give their services free. It is estimated that the expenditure on public and private amusement in Sydney during the first two weeks of the new century will exceed half a million pounds sterling.

The Australasian Christmas entertainments generally have been more or less successful. In Sydney J. C. Williamson's Australis at Her Majesty's has been made a vehicle for some of the most gorgeous scenery produced in a federal playhouse; and Harry Rickards, after largely cutting down the business in Puss in Boots, finds both evening and matinee attendances exceptionally large, even for the Tivoli. In Melbourne George Musgrove has incurred such a heavy expenditure in the production of Cinderella that it is doubtful whether he will obtain any profit. But he declares he will be content if he only gets his money back. Florodora, at Her Majesty's, is simply booming, and at the Royal With Flying Colors is proving as great a success, pecuniarily and artistically, as any of Bland Holt's previous plays.

In Adelaide the Theatre Royal, now under the management of Pollock and Hudson, has been completely renovated, and will shortly be reopened with Anderson's Sydney Lyceum company, to be followed by the Musgrove company in grand opera; the Williamson company in The Rose of Persia, etc.; Charles Arnold with What Happened to Jones; Miss Nance O'Neil, the Broughs, and W. F. Hawtrey in A Message from Mars.

There was an immense attendance on the occasion of Miss Nance O'Neil's opening at the Auckland Opera House, and there can be no question that her Australian successes will be repeated in New Zealand.

Charles Arnold is enjoying excellent business in New Zealand in What Happened to Jones.

J. C. Williamson's Easter attraction in Melbourne will probably be the London Gaiety company with The Messenger Boy, A Greek Slave, San Toy, and A Runaway Girl. The Casino Girl will be produced by the Florodora company.

JOHN PLUMMER.

THE SHIPMANS TO MANAGE WHITESIDE.

Contracts were signed Thursday by Walker Whiteside and the Shipman Brothers whereby the latter firm become managers of the star for a period of three years.

Mr. Whiteside lost all his scenery, costumes and effects in the recent burning of the Coates Opera House, Kansas City. Before noon the next day Mr. Whiteside received several telegrams from prominent Eastern managers offering him contracts. Deciding that Shipman Brothers' proposition was most suitable, Mr. Whiteside advised them by wire that he would leave for New York at once to arrange details. On his arrival here little time was lost in coming to an agreement.

The new managers of Mr. Whiteside, who are noted for their enterprise, are now busily engaged arranging for their star's appearance in a stirring romantic drama. Mr. Whiteside's recent success in this class of plays being so emphatic, it has been decided that he will continue in strong romantic roles for some time and later may return for a season to his Shakespearean repertoire.

ONE SORT OF HONESTY.

Emily Wakeman lost a pocketbook last week and it contained $40 in cash, some keys, and some cards that bore her address. The next day she received a note accompanied by the keys and cards. The note said: "I found a pocketbook and the enclose card and keys. If your please insert in the personal of the *Herald* what reward you will give the finder if same is returned."

Miss Wakeman promptly went in for a "personal," offering $10 for the return of the $40. Then came back $30 with these few words: "My daughter found your purse. Thanks for reward. Finder."

The actress is trying to make up her mind as to whether this sort of honesty is real honesty or just an apology to a conscience.

PROFESSIONAL DOINGS.

Photo by Bissett, New York.

Flora Fairchild, now playing Mavis Clare in the Eastern Sorrows of Satan company, has met with strong indorsement from the press and public since she joined that organization. The early part of the season Miss Fairchild played Nellie in The Parish Priest in the New York production and charmingly portrayed this role. Miss Fairchild is a sister of Julia Arthur and has already shown dramatic talent along the lines of her sister's success.

Jobyna Howland, who retired from the Miss Printt company at the close of its recent engagement in New York, rejoined the company last week at Louisville.

Sylvester Maguire has secured the rights for Naughty Anthony by arrangement with David Belasco, and will send the comedy on tour next season.

John J. Coleman, manager of the American Theatre, has secured George Broadhurst's comedy, The Wrong Mr. Wright, and will send it on the road in the West next season.

Leona Fontainebleau, the younger of the Fontainebleau Sisters, who lost her reason several years ago, is now an inmate of the asylum at Blackwell's Island.

W. O. Edmunds has just received the rewritten last act of a new play, Pike County Folks, that he means to produce in the Spring.

Arthur Bourchier, as souvenirs of the hundredth night of The Noble Lord, at the London Criterion, on Jan. 28, gave out signed photographs of the leading members of his company.

Mr. and Mrs. Cam Bailey (Lillian Nau) rejoined the Phil and Nettie Peters Comedy Company at Atlanta, Ga.

Rose La Harte has resigned from The Princess Chic.

Daniel Frohman's stock company and the Empire Theatre stock company both are scheduled for San Francisco engagements in August.

Santanelli, the hypnotist, while at Newark, N. Y., recently, is said to have induced a hypnotic sleep in a man at Lyons, N. Y., six miles away, by talking to him over the telephone.

Florence Lloyd, of Amelia Bingham's company, is the proud owner of a real red Pomeranian dog, said to be one of the finest of its species in this country. His name is "Foxie" and he has a bunch of blue ribbons and a gold medal to his credit with the compliments of sundry dog shows.

David Marshall is successfully playing the dude role with Ullie Akerstrom in The Doctor's Warm Reception.

James H. Alliger has regained his health after an attack of the grip, and is booking the time for the Leslie Gossin Stock company, opening Feb. 18.

Blondell and Fennessy have decided to take The Katzenjammer Kids to the coast next season, putting it on for a run in San Francisco.

Clint G. Ford has purchased the rights to The Harvest Moon, and will send it on the road next season, with Lillian Kingsbury in the lead.

Myron B. Rice will assume the management of Hennessey Leroyle in Other People's Money on March 1. The tour will extend to the coast. Will J. Block will travel with the company as manager.

The Italian Senate has passed a bill to make a national monument of the birthplace of the late Giuseppe Verdi.

The Russ Whytal company is making something of a sensation in the West Indies, where good dramatic offerings are rare. The newspapers of Barbadoes, British Guiana and Trinidad contain glowing reviews of the company's performances.

May Vokes will star next season, under the management of Myron B. Rice, in a new play now being written for her.

William H. Rightmire has completed a new cottage for Joseph Murphy at Wreck Lead, L. I., opposite Long Beach Hotel, where he spent last Summer. He has finished another one for Ed Nugent and William Keogh, and Jane Whitbeck has ordered one. Mr. Rightmire has purchased two yachts.

Five boys who had been ejected from the Bijou Theatre, Pittsburg, sought revenge last week by attacking the theatre's bill posters. A free fight resulted and both parties wound up in the police court. No lives were lost.

A man, representing himself as agent for "the Baldwin Melville Opera Company," has been bunco ing dramatically ambitious young women in St. Louis.

Florence Roberts sailed from San Francisco on Feb. 2 to open at Honolulu on March 5 for three weeks, under management of Belasco and Thall. Upon returning to this country she will tour the Northwest and later may visit China, Australia, India, and South Africa. Juliet Crosby will be a member of the company.

The Lambs propose to build a bridge from their clubhouse to the adjoining Garrick Theatre and to hold their future gambols at the Garrick.

The late Edward Marble was for a number of years director of the Lafayette College Dramatic Association, which he named "The Sock and Buskin." Anna Marble, his daughter, has just received a set of memorial resolutions from the college at Easton, Pa.

Leland Webb, leading man with Edouard D'Oize, despite severe illness was able to fill his engagement with the company in St. John's, N. F., and is now with Mr. D'Oize in the Maritime Provinces.

The Harvard University Classical Club contemplate an early production of Aristophanes' The Birds.

Students of Vassar College played Edmond Rostand's The Romancers, at Poughkeepsie, N. Y., on Jan. 19.

THE THEATRICAL TRUST.

Why the West Detests It.

Tacoma, Wash., Ledger.

The Theatrical Trust, which is in practical control of dramatic matters in this country, sends out a bid for sympathy in its quarrel with Miss Crosman, the actress who recently made a spirited speech from the stage and ended an engagement so suddenly that money had to be returned at the box-office. The necessity for returning money not unnaturally excited painful emotions on the part of the Trust.

The precise merits of the row are not known this far from New York, nor does anybody care about them. There is out here so thorough a dislike for the Theatrical Trust, and it is based upon such excellent reasons, that any trouble the Trust may encounter will be regarded as a merited rebuke for its piggishness. During the present season the Northwest has had a series of bad shows, and the fact that they have been bad accounts for the lack of support. Any combination that the East will not tolerate is bundled to the coast, preceded in each instance by a lot of fulsome notices. At first these notices gave rise to the hope that something good was coming, and in three or four cases these hopes were realized. Local managers have done the best they could, but in the hands of the Trust they have been forced to take not what they wanted, but what they could get. The result is that when a good show does come nobody believes it is going to be good, and there are poor receipts. All this is the fault of the Trust. There are attractions billed now that are standard and with excellent people in the cast, but only a few. They will be well patronized, but every patron will have a fear until the curtain is up that the scenery has been skimped, the lines cut, and inferior actors given the roles. So the Trust in its touching quest for sympathy cannot touch this town.

Mrs. Fiske is the only actress of national reputation who has held out against the combination, and not an actor has had the courage to stand by her. All of them fell into the clutches of the syndicate, the consequence being that only large cities in the East, with the occasional exception of San Francisco, get a chance to see much that is worth seeing, or, indeed, see anything as a rule but farce of the goo-goo eyed variety, and minstrelsy dealing in the chestnuts with which the sons of Noah whiled away the time during the big flood.

Sentiment in San Francisco.

San Francisco Evening Post.

San Francisco has been waiting a long time for a whack at the Theatrical Trust of America. This is our opportunity, and we are not going to let it slip by.

The Trust has been dumping upon us some of the jayest, rawest, meanest fakes they could drag from the poverty haunted purlieus of the New York Rialto.

They have shipped them across the continent to bunco the citizens of San Francisco.

They have charged us $1.50 a seat to witness plays and acting that would be hissed off the stage of a Bowery music hall.

We didn't hiss, but we expressed our disgust by letting these people play to vast areas of empty benches.

Now we have an opportunity of emptying the Syndicate theatres by filling the theatre at which Mrs. Fiske is playing. It is a worthy revenge. Let us all get even on the bullying, bunco ing cowardly Theatrical Trust of America.

A word to the management of the non Syndicate theatres of San Francisco.

Give us the best attractions, give us more like Mrs. Fiske, and we will pay your price.

We have been robbed too long by the other fellows, and if you will only promise that you will deal fairly by us we, on our part, promise that you shall not lose by reason of the opposition of the Syndicate competition.

If the Syndicate has rounded up all the best acting talent in the United States, and if you find that you cannot give us the best we deserve, we will patronize you anyhow.

In Spite of the Trust.

Philadelphia Ledger.

"I have appeared in Philadelphia at a first-class theatre in spite of the Theatrical Trust." These were the concluding words of Henrietta Crosman's speech, delivered over the footlights to a critical audience which filled the Auditorium last Monday evening on the occasion of her advent here as the star of George C. Hazleton's play, Mistress Nell. Certainly Miss Crosman has no reason to regret her venture, the theatre, which has a seating capacity second only to that of the Academy of Music, has been well filled nightly, and opinion has been practically unanimous in rating Miss Crosman as a remarkably good actress, one of the best of the younger generation. Her success as Mistress Nell was instantaneous, so infectious is the delightfully roguish spirit of her impersonation. To be sure the Auditorium is not exactly the home of comedy, but it is what Miss Crosman called it, a first-class theatre; spacious, commodious, modern in its equipment and absolutely safe from the danger of fire. There was a time when theatregoers hesitated to leave the beaten track for so-called popular priced houses, but that day is past, and wherever such players as Mrs. Fiske and Miss Crosman are billed to appear they are now sure of a hearty welcome irrespective of their environment.

The Syndicate Responsible.

Brooklyn Citizen.

M. Hayman, the head and front of the Theatrical Syndicate, which controls all the important theatres of the country (Klaw and Erlanger are practically his agents only), talking to a friend of his the other day made the remark that he had not known dramatic affairs to have been so bad in ten years as they were this. Which is quite true, and it is Mr. Hayman's own Syndicate which is mostly responsible for it. By the present system all manner of endeavor is cut off. People who are willing enough do not dare put any money in plays or operas when they feel that the question of "dates" resides, to all intents and purposes, in one man. If he does not fancy you or your project you might as well call it off. And then again the best dates are naturally given to their own shows, without counting the heavy percentage you have to pay to be booked anywhere, even in one-night stands. So, of course, they are killing the goose that laid the golden eggs—that goose being the public always.

Growing Dissatisfaction.

Buffalo Express.

There is a growing dissatisfaction over the character of the theatrical attractions furnished in many parts of the country by the Theatrical Trust. The complaint is that the managers of the local theatres have nothing to say about the form of entertainment that shall be given in their houses and from many of the Southern and Western towns and cities a wail is coming that none but inferior shows and second-rate actors ever visit them. The South is said to be more thoroughly under the control of the Trust than any section of the country, and the result is it is flooded with second-rate attractions from the season's beginning to its end. The newspapers in the South are becoming interested in the question and several dailies have recently been devoting considerable space to trying to remedy the conditions.

The Drama Degraded.

Port Huron, Mich., Times.

The Theatrical Trust of New York now controls every playhouse on Broadway and many other theatres in the city. The business is placed on a strictly commercial basis, everything being judged according to box-office receipts. It is asserted that actors are practically at the mercy of the Trust, and are unable to secure engagements according to public estimates of their merits. Some of the dramatic critics pronounce the combine "ruthless tyranny," and declare that the drama is degraded by it.

A Policy of Exclusion.

Rockford, Ill., Register.

Klaw and Erlanger have written the management of the local house to the effect that if no other booking of Sweet Nell of old Drury is made, they would like to open time for Ada Rehan. Contracts for the appearance of Henrietta Crosman in the same piece have been signed and will not be canceled by Manager Hawks. This is the fight being made by the Syndicate against Miss Crosman and Mrs. Fiske brought home. It is the evident intention to force a cancelation of Miss Crosman's time by holding out the promise of the Trust star.

Trust Operations Retarded.

Pittsburg Dispatch.

There has been frequent mention and discussion of the Theatrical Syndicate, sometimes called the Theatrical Trust, recently, and it is probable that the theatregoing public understands but little of all that has been said. In New York, the home of the Syndicate, and in Chicago, where the writers have recently gone into detail, the meaning of the phrase is becoming apparent, but throughout the country the great body of the people know but little of the Syndicate. It will be only through popular education in Syndicate methods that the overthrow of this commercial organization, now become a gigantic thing, may be accomplished.

It was about five years ago that the Theatrical Syndicate was organized and its practical *personnel* at that time was M. Hayman, Marc Klaw, Abe Erlanger, S. F. Nixon (known to his associates as Nixdlinger), and J. Fred. Zimmerman. At its inception, Richard Mansfield, James A. Herne, Francis Wilson, Nat Goodwin and other prominent stars uttered their protests, pronouncing this commercial organization a thing inimical to art in the theatre. Mr. Wilson fought longer than the others, but finally a half interest in his company was purchased and he was in the Syndicate. The stars that had proposed to fight it found that the Syndicate had secured control of a great number of the first-class theatres throughout the country, and in these theatres attractions antagonistic would not be played. Rather than play second and third rate houses, and rather than assume the troublous necessity of booking themselves, the opponents of the Trust accepted the dictation of that body commercial, until Mrs. Fiske was alone combating the power of the Syndicate and she has done it successfully since. Recently Henrietta Crosman, having refused to accept the Syndicate terms and finding herself immeasurably harassed by Syndicate agencies, announced herself as an independent star, and these two women are arrayed against the greatest financial organization that has ever existed in the theatre.

Since its organization the power of the Syndicate has grown. Its income per annum gives it financial resources inexhaustible almost. With all the theatres it controls, it has a percentage arrangement of compensation, and with the stars who are allied with it a similar course of revenue exists. How it smothers competition must be evident in what has been told, and lack of competition cannot do the theatre any good. Unquestionably the Theatrical Syndicate controls nearly all of the best attractions existing in this country. As certainly is it in control of most of the first-class theatres. It is difficult to fight one's way through the northern tier of States to Chicago. Booking through the South is impossible. That district is steel-bound.

With Syndicate opposition so animated as at present it will be a merry war indeed henceforth.

A Vicious Ring's Policy.

Chicago Evening Post.

Gentle patrons of the theatre who are concerned only with the quality of the amusement furnished them deplore the frequent emphasis placed on the vicious ring now seeking to rule or ruin the stage in this country. The story of Miss Henrietta Crosman's experience is but an absolute and safe guide to woes in store for any person daring to produce a play in which the syndicate has no share—*i.e.*, if it wins approval; the failures are matters of indifference to the clique.

Stock Companies Necessary.

Chicago Journal.

As a matter of fact, there are more bad actors than good ones to-day. But there is hope for the theatre in the establishment of the permanent stock companies that have been made necessary by the growing power of the so-called Syndicate. In these companies actors have to work hard and play a variety of parts, extending over a very wide range—and that is the only way in which good actors can be made.

A Gold Brick.

Columbus, O., Dispatch.

Charles Frohman did not add to his reputation by the presentation of Self and Lady last night. Neither Fritz Williams nor Isabel Irving was in the cast and the show is bad enough to be called instanter. It is said that Mr. Williams is ill, but Miss Irving's name does not appear on the programme. Mr. Frohman should not hand out any more gold bricks.

AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of the Dramatic Arts appeared last Thursday afternoon, for the second time within a fortnight, in a public performance at the Empire Theatre. Five new one-act plays were presented, and each of them proved to be an interesting example of its particular class. As an entertainment the performance was among the best given by the students this season, and in point of individual acting the productions brought forth a larger share of praiseworthy work than is often to be seen at these matinees. The audience was, as usual, large and impressionable.

After You, Sah, a sketch by Samuel Lewis, was first presented by the following cast:

John Drayton	Austin Webb
Thomas Drayton	Harry M. Goldberg
Howard Gray	Thomas Messer
David	L. Wallace Owen
Lucy Drayton	Bernadette Marie

The scene of action is the library of the Drayton homestead in Virginia. John and Thomas Drayton, twin brothers, are gentlemen of the old school who spend their days peacefully in discussing the Civil War, in which they were both engaged, drinking mint juleps and paying compliments to each other. They have a niece, Lucy, who is loved by a neighbor, Howard Gray. Young Gray, a gentleman of the new school, calls upon the brothers to get their consent to his marriage with Lucy. They are very pleased to give it, since each of the old gentlemen cherishes a secret admiration for Gray's mother, a widow. So generous to each other are the brothers that each begs the young man to use his influence with Mrs. Gray on the other's behalf. Before either has an opportunity to address the widow, however, news comes that she has suddenly married. The curtain falls as the amiable brothers resume their accustomed arm chairs and sip their accustomed beverage. The roles of John and Thomas Drayton were very acceptably played by Austin Webb and Harry M. Goldberg. Both of the young men might have been a bit more vigorous to advantage. L. Wallace Owen gave an amusing though exaggerated impersonation of David, a colored servant. Thomas Messer was a pleasant, boyish Howard Gray, and Bernadette Marie was a winsome Lucy. There was a tendency on the part of each of the players to overdo the Southern dialect at times and to discard it altogether at other times.

Sink or Swim, a comedy translated from the Italian by Alice Howard Cody, and adapted to the stage by William Seymour, was next presented. The cast was as follows:

Alfred, Earl of Dunraven	Edmund Liston
Hugh Fitzhugh	Wallace Worsley
Servant	Henry Dugan
Gwendoline	Paula Goepel

With Mr. Seymour's name appearing as the adapter it is hardly necessary to say that the technical construction of this little play is almost perfect. The plot, however, is conventional, and but for deft treatment would fail to amuse or interest an audience. Alfred Fitzhugh is a handsome, well-preserved man of forty odd years. His son Hugh is an ensign in the navy. His cousin Gwendoline is a most attractive young woman who, upon condition that she marries a Fitzhugh, will inherit a considerable fortune. The father naturally makes up his mind that his son shall marry Gwendoline. The son comes back from a voyage and is commanded by the father to woo his cousin. Hugh, during his travels, has secretly married, and he strives to get out of the complication in which he finds himself by doing everything possible to make Gwendoline dislike him. By very deft maneuvering and he manages to make a match between his father and Gwendoline, who are really in love with each other, and at the last he confesses that he is already married. There are many clever situations in the play, the comedy and sentiment are well balanced, and it offered splendid opportunity for the display of the best talents of the young players. Edmund Liston was in appearance an excellent Alfred, Earl of Dunraven, and his acting, except for an occasional bit of stiffness, was admirable. Wallace Worsley as the son, Hugh, gave an impersonation so full of dash and energy and at the same time so artistic that it may be ranked among the best pieces of work done by a student this year. Paula Goepel was very graceful and attractive as Gwendoline. She is possessed of an exceptionally sweet voice, and of the other attributes that make for success on the stage.

The Feast of the Angels, a tragedy by Florence Gerald, was the third play of the afternoon. It was acted by the following cast:

Carillo	Robert L. Sanford
Diego	Hugo Goldsmith
Chonita	Teresa Toube

This little play, in strong contrast to the others of the performance, was picturesque, full of color, and exacted not a little ability in the portrayal of at least two of the characters. The scene is the interior of a humble adobe house in Sonora, Mexico. Carillo, a peon, is watching at the bedside of his sick child, while his wife, Chonita, an impulsive careless girl, dressed in her finery, frets because she is hindered by her husband from taking part in the *fiesta*. Carillo goes out to buy medicines for the child. During his absence Diego, a young gallant, appears, and failing in his efforts to get Chonita away from her duty at home, manages to make her believe that her husband is untrue to her. Chonita, in jealous passion, starts for the *fiesta*. During her absence the child dies. She soon returns, begging Carillo to forgive her. He, maddened by grief over the death of the baby, and enraged at Chonita because of her desertion, goes out to kill Diego, whom he believes to be the cause of his wife's neglect. Chonita, discovering the dead body of the child, is insane with remorse, and after making a prayer at the little house-hold shrine, she stabs herself. The play was mounted as well as could be expected in the circumstances, though there were a number of inaccuracies in the costumes and accessories. Teresa Toube, a student of promising talents, played the role of the willful Chonita excellently. Her reckless gayety was true to the Mexican nature and her grief was the all-absorbing, hopeless grief of those of Latin blood. Robert L. Sanford was impressive at times as Carillo, but he did not enter into the nationality of the role as did Miss Toube. Hugo Goldsmith as Diego was a very theatrical, or masquerade, Mexican.

Courtship with Variations, a comedy translated from the French by the late H. C. Bunner, was next presented, with Melville Jeffrey and Juliette Atkinson in the roles of Ernest Archibald and Virginia Berkeley. The play has little dramatic value. Virginia Berkeley, a young widow, asserts that the man who wins her heart must do his wooing in an original fashion. Archibald tries various plans without much success, but at last the merry widow accepts him. Miss Atkinson's performance was full of life and spirit, and she displayed a rippling, joyous laugh the like of which is rarely heard on the stage. Mr. Jeffrey was not well suited to the role of Archibald.

Six and Eightpence, a farce by H. Beerbohm Tree, was the last of the five plays. It was cast as follows:

Cyril	George Cooper
Grace	Virginia Loring
Mr. Crook	Melville Jeffrey

The farce has little to commend it except its smart, though rather "knockabout," action. Cyril and Grace, who are husband and wife, decide to secure a divorce. They happen both to go to consult the same lawyer, Mr. Crook. In setting forth their claims each against the other they argue out the case themselves and in the end they join in condemning the poor lawyer, who has not been able to get in a word. The farce was acted in sprightly fashion. Melville Jeffrey was very successful in his impersonation of the lawyer, who, though compelled to keep silent, disclosed his thoughts by his facial expressions. The stage management of all of the plays was up to the excellent standard established long ago at the Academy matinees.

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DATES AHEAD.

[illegible]

A MOTHER'S SACRIFICE [illegible]

A HOME IN THE CLOUDS [illegible]

A HOMESPUN HEART (Harris and Floyd, mgrs.): Bridgeport, Conn., Feb. 11-13.

A MERRY CHASE (Will F. Gardner, mgr.): Marshalltown, Ia., Feb. 12, Melbourne 13, Grinnell 14, Kellogg 16, Des Moines 18-20, Iowa City 21, Muscatine 22, Geneseo, Ill., 23, Freeport 25, Lancaster, Wis., 26, La Crosse 27, Spring Valley 28, Rochester, Minn., March 1, Marseilles 2.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Paris, Ky., Feb. 12, Maysville 13, Huntington, W. Va., 14, Charleston 15, Portsmouth, O., 16, Jackson 18, Ironton 19, Marietta 20, Cambridge 21, Parkersburg, W. Va., 22, Uhrichsville, O., 23, Washington, Pa., 25, Bellaire, O., 26, Steubenville 27, Butler, Pa., 28.

A POOR RELATION (Alden Bass): Fred G. Berger, mgr.): Johnstown, Pa., Feb. 12, Greensburg 13, Latrobe 14, Connellsville 15, Morgantown, W. Va., 16, Clarksburg 18, Cumberland, Md., 19, Reading, Pa., 25, Allentown 26, Bethlehem 27, Hoboken, N. J., 28, March 2.

A RAG TIME REVELATION (Forrest and King, mgrs.): Carbondale, Pa., Feb. 12, Minersville 13, Mt. Carmel 14, Shamokin 15, Hazleton 16, Mauch Chunk 18, Pottstown 19, Lebanon 20, Columbia 21, Carlisle 22, Harrisburg 23, York 25.

A RIDE FOR LIFE (Jeff D. Bernstein, mgr.): Galesburg, Ill., Feb. 12, Peoria 13, Ottawa 14, Elgin 15, 16, Chicago 18-23.

A ROMANCE OF COON HOLLOW (Eastern: C. E. Callahan, mgr.): Middletown, N. Y., Feb. 12, Ellenville 13, Port Jervis 14, Troy 15, 16, Ticonderoga 18, Mechanicsville 19, Corinth 20.

A ROMANCE OF COON HOLLOW (Western: C. E. Callahan, mgr.): Litchfield, Ill., Feb. 12, Jacksonville 13, Galesburg 14, Kewanee 15, Beardstown 16, Bellville 17, Columbia, Mo., 18, Mexico 19, Fulton 20, Jefferson City 21, Marshall 22.

A ROUGH RIDER'S ROMANCE: Philadelphia, Pa., Feb. 11-16, Hartford, Conn., 18-20, Troy, N. Y., 21-23.

A RUN ON THE BANK (Geo. L. Chennell, mgr.): Columbus, O., Feb. 11-13, Mt. Vernon 14, Newark 15, New Philadelphia 16, Indianapolis, Ind., 18-20, Franklin 21, Columbus 22, Seymour 23, Evansville 24.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): Salt Lake City, U., Feb. 14-16.

A TEXAS STEER (Mat L. Berry, mgr.): Wilmington, Del., Feb. 12, York, Pa., 13, Carlisle 14, Harrisburg 15, Shenandoah 16, Mahanoy City 18, Shamokin 19, Williamsport 20, Easton 21, Lancaster 22, Trenton N. J., 23, Newark 25-March 2.

A TRIP TO CHINATOWN (Fred E. Wright, prop.): Louisville, Ky., Feb. 11-16.

A TRIP TO THE CIRCUS (Hamilton's): Glenwood, Ia., Feb. 12, Red Oak 13, Shenandoah 14, Clarinda 15, Creston 16.

A WISE GUY (Geo. B. Reno, mgr.): Syracuse, N. Y., Feb. 11-16, Baltimore, Md., 18-23, Brooklyn, N. Y., 25-March 9.

A WISE WOMAN: Glens Falls, N. Y., Feb. 12, Saratoga 13, Amsterdam 14, Gloversville 15, Herkimer 16, Watertown 18, Lowville 19, Geneva 22, Penn Yan 23, Albion 26, Medina 27, Canandaigua 28, Batavia March 1, Johnsonburg, Pa., 2.

A YOUNG WIFE (Eastern: A. W. Herman, mgr.): Cincinnati, O., Feb. 11-16.

ACROSS THE PACIFIC (H. C. Blaney, mgr.): New York city Feb. 11-16.

ADAMS, MAUDE (Chas. Frohman, mgr.): Pittsburg, Pa., Feb. 11-16.

ALLEN, VIOLA (Liebler and Co., mgrs.): New York city Dec. 31—indefinite.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman: Rich and Harris, mgrs.): Detroit, Mich., Feb. 11-16, Springfield, Mass., 22.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AFRICAN KING (Blaney's): Washington, D. C., Feb. 11-16.

AN AMERICAN GENTLEMAN (W. S. Butterfield, mgr.): Canal Dover, O., Feb. 12, Steubenville 13, Waynesburg, Pa., 14, Kittanning 15, Mckeesport 16, Washington 18, Shamokin 21, Allentown 22, Reading 23, Philadelphia 25-March 2.

ARIZONA (Main; Kirke La Shelle and F. R. Hamlin, mgrs.): Providence, R. I., Feb. 11-16, Philadelphia, Pa., 18-March 2.

ARIZONA (Eastern; Kirke La Shelle and Fred R. Hamlin, mgrs.): Mansfield, O., Feb. 13, Marion 14.

ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Dec. 20—indefinite.

AT PINEY RIDGE (M. O. Higgins, mgr.): Holyoke, Mass., Feb. 12, Leominster 13, Lowell 14, Lawrence 16, Fall River 18, Quincy 19, Brockton 20, Waltham 21, Chelsea 22, Nashua, N. H., 23, Lynn, Mass., 25, Taunton 26, New Bedford 27, Bridgeport, Conn., 28, New Haven March 1, 2.

AT THE WHITE HORSE TAVERN (F. M. Norcross, mgr.): Cedar Rapids, Ia., Feb. 14, Iowa City 15, Ottumwa 16, Hannibal, Mo., 18, Quincy, Ill., 19, Keokuk, Ia., 20, Muscatine 21, Davenport 22, Rock Island, Ill., 23, Moline 25, Monmouth 26, Canton 27, Galesburg 28.

BARBARA FRIETCHIE (Chas. Frohman, mgr.): New York city Feb. 4—indefinite.

BEN HUR: Boston, Mass., Jan. 1—indefinite.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): San Francisco, Cal., Feb. 11-23, New Orleans, La., March 4-9.

BINGHAM, AMELIA (The Climbers): New York city Jan. 14—indefinite.

BLAIR, EUGENIE (Henri Gressit, mgr.): Bozeman, Mont., Feb. 12, Great Falls 13, Helena 14, Butte 15-17, Anaconda 18, Spokane, Wash., 20, 21, Seattle 22-24.

BROWN'S IN TOWN (Belcher and Hennessy): Fond du Lac, Wis., Feb. 12, Appleton 13, Madison 14, Baraboo 15, Rockford, Ill., 16, Racine, Wis., 17.

CAPTAIN JINKS OF THE HORSE MARINES: New York city Feb. 4—indefinite.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): Chicago, Ill., Feb. 4-16.

CHAMPLIN, CHAS. K. (Frank L. Raymond, mgr.): Lynn, Mass., Feb. 11-16.

CLARKE, CRESTON (H. W. Storm, mgr.): Brunswick, Ga., Feb. 12, Albany 13, Macon 14, Atlanta 15, Anniston, Ala., 16, Birmingham 18, Selma 19, Mobile 20, 21, Pensacola, Fla., 22, Montgomery, Ala., 23.

CLARKE, HARRY CORSON (What Did Tomkins Do): Mankato, Minn., Feb. 12, Albert Lea 13, Waseca 14, Owatonna 15, Chippewa Falls, Wis., 16, Wausau 17, Rhinelander 18, Ashland 19, Houghton, Mich., 20, Lake Linden 21, Calumet 22, Ishpeming 23, Negaunee 25, Marquette 26, Sault Ste. Marie 27, Manistique 28, Escanaba March 1, Marinette, Wis., 2.

CLEMENT, CLAY: Charleston, W. Va., Feb. 11, 12, Clarksburg 14, Hagerstown, Md., 15, Harrisburg, Pa., 16.

COLLIER, WILLIAM (W. G. Smith, mgr.): New York city Feb. 11—indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 5—indefinite.

CRANE, WM. H. (David Harum: Chas. Frohman, mgr.): Washington, D. C., Feb. 11-16.

CROSMAN, HENRIETTA (Mistress Nell: Maurice Campbell, mgr.): New Haven, Conn., Feb. 12, Waterbury 13, Brooklyn, N. Y., 14-16, Chicago, Ill., 18-March 2.

DODGE, SANFORD (Jas. W. Evans, mgr.): Fergus Falls, Minn., Feb. 12.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DOWNING, ROBERT (E. A. Wolf, mgr.): Beatrice, Neb., Feb. 12, Lincoln 13, Fremont 14, Missouri Valley, Ia., 15.

DOWN MOBILE (Martin Golden, mgr.): Malden, Mass., Feb. 12, Gloucester 13, Lynn 14-16, Chelsea 18, Marlboro 19, Fitchburg 22, Gardner 23, Athol 25, Turner's Falls 26, No. Adams 27, Mechanicsville, N. Y., 28.

DRESSLER, MARIE: St. Louis, Mo., Feb. 11-16, Evansville, Ind., 18, Indianapolis 19, 20, Dayton, O., 21, Columbus 22, 23, New York city 25-March 2.

DREW, JOHN: Philadelphia, Pa., Feb. 18-23.

DUFFY'S JUBILEE (Frank W. Nason, mgr.): Ottawa, O., Feb. 12, Leipsic 13, No. Baltimore 14, Tiffin 15, Gibsonburg 16.

EAGLE, OSCAR (Empire Bros.): Rochester, N. Y., Feb. 11-16, Buffalo 18-23.

EAMES, EMMA J. Baumfield, Cal., Feb. 11-16, March 2.

EMMETT STOCK (Chas. Frohman, mgr.): San Francisco, Cal., Feb. 11-16.

EMPIRE STOCK (Chas. Frohman, mgr.): Dec. 31—indefinite.

ERMINIE (Alden Benedict's; J. E. Murray, mgr.): Akron, O., Feb. 12, Dayton 13, London 14, Wilmington 16, Cincinnati 18-23.

EVANS, MAUD: San Francisco, Cal., Feb. 11-16.

FAIRBANKS, CHARLES W. (Western; Ollie Mack, mgr.): Cohoes, N. Y., Feb. 12, Schenectady 13, Gloversville 14, Johnstown 15, Amsterdam 16, Watervliet 18, Troy 19, Albany 20, Hudson 21, Poughkeepsie 22, Newburg 23, Middletown 25, Port Jervis 26, Goshen 27, Nyack 28, Tarrytown March 1, Yonkers 2.

FAIRBANKS, CHARLES W. (Eastern; Ollie Mack, mgr.): Cohoes, N. Y., Feb. 12, Schenectady 13, Gloversville 14, Johnstown 15, Amsterdam 16, Watervliet 18, Troy 19, Albany 20, Hudson 21, Poughkeepsie 22, Newburg 23, Middletown 25, Port Jervis 26, Goshen 27, Nyack 28, Tarrytown March 1, Yonkers 2.

FARRELL, CHAS. F. Power, mgr.): San Francisco, Cal., Feb. 10—indefinite.

FOR HER SAKE (Eastern; Lester, Mellor & Cramer, mgrs.): Chicago, Ill., Feb. 4-14.

FOR HER SAKE (Western; Rusco and Holland, mgrs.): Kansas City, Mo., Feb. 11-16.

FRAWLEY STOCK: San Diego, Cal., Jan. 29-31, Los Angeles Feb. 4—indefinite.

FRIEDMAN, DANIEL, STOCK: New York city Nov. 26—indefinite.

GALLAGHER, ALBERTA (Nell Gwynn; Edwin O. Palestine, Tex., Feb. 12, Tyler 13, Temple 15, Bolton 16, Houston 18, San Antonio 20, Ft. Worth 21, Dallas 22, Sherman 25, Dennison 26, Paris 27, Smith, Ark., 28, Joplin, Mo., March 1, Pittsburg 2.

GILLESPIE'S RECEPTION (W. J. McDonald, mgr.): Batesville, Ark., Feb. 12, Thayer, Mo., 13, West Plains 15, Willow Springs 16, Mountain Grove 17.

GILLETTE, WM.: Philadelphia, Pa., Feb. 4-16, Boston 18-23.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry, mgr.): Lincoln, Neb., Feb. 12, Nebraska City 13, St. Joseph, Mo., 14, Atchison, Kan., 15, Topeka 16, Leavenworth 17, Chillicothe, Mo., 18, Moberly 19, Hannibal 20, Quincy, Ill., 21, Keokuk, Ia., 22, Alton, Ill., 23, St. Louis, Mo., 24-March 2.

GOODWIN, N. C. AND MAXINE ELLIOTT (Geo. T. Appleton, mgr.): New York city Jan. 21—indefinite.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Indianapolis, Ind., Feb. 15, 16.

HALE, JOHN: Boston, Mass., Feb. 4-16.

HANLON, CARL (A Lion's Heart; W. H. Oviatt, mgr.): Elizabeth, N. J., Feb. 12, New Brunswick 13, Allentown, Pa., 15, Reading 16, Scranton 18-20, Binghamton, N. Y., 21, Utica 22, 23.

HEARTS OF OAK (Herne's; Mr. E. Gross, mgr.): Toledo, O., Feb. 11-13, Racine, Wis., 14, Fond du Lac 15, Oshkosh 16, Minneapolis, Minn., 18-23, St. Paul 25-March 2.

HERNE, JAS. A. (Liebler and Co., mgrs.): Philadelphia, Pa., Feb. 4-16.

HOMESPUN HEARTS (Harris and Floyd, mgrs.): Bridgeport, Conn., Feb. 11-13.

HUMAN HEARTS (Al Hampton, mgr.): Phoenix, Ariz., Feb. 12, Jerome 13, Williams 14, Gallup, N. M., 16, Albuquerque 18, Las Vegas 19, Raton 20, Trinidad, Col., 21, Pueblo 22, Florence 23, Denver 25-March 2.

HUMAN HEARTS (W. E. Nankeville, prop.; J. Matthews, mgr.): Cleveland, O., Feb. 11-16, Shelby 18, Upper Sandusky 19, Lima 20, Defiance 21, Kenton 22, Ellwood, Ind., 23, Cincinnati, O., 25-March 2.

IN OLD KENTUCKY: New York city Feb. 4-16.

IRWIN, MAY (H. B. Sire, mgr.): Savannah, Ga., Feb. 12.

JAMES-KIDDER (Wagenhals and Kemper, mgrs.): Los Angeles, Cal., Feb. 11-16, San Diego 18, Riverside 19, Pasadena 20.

KEENAN, FRANK (A Poor Relation: Fred G. Berger, mgr.): Iowa Falls, Ia., Feb. 12, Des Moines 13, Waterloo 14, Independence 15, Decorah 16, Charles City 18, Mason City 19, Austin 20, Albert Lea, Minn., 21 Mankato 22, Faribault 23, Northfield 25, Red Wing 26, Rochester 27, Winona 28, Eau Claire, Wis., March 1, Chippewa Falls 2.

KELCEY-SHANNON: Holyoke, Mass., Feb. 13, Springfield 14.

KIDNAPPED IN NEW YORK (Barney Gilmore): St. Louis, Mo., Feb 11-16, E. St. Louis, Ill., 17, Washington, Ind., 18.

KING OF THE OPIUM RING: Washington, D. C., Feb. 11-16.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 2—indefinite.

LA MARR, HARRY (Willis Turner, mgr.): Pepperill, Mass., Feb. 12, Shirley 13.

LEROYLE, HENNESSY (Other People's Money): Clarksville, Tex., Feb. 12, Texarkana, Ark., 13, Hot Springs 14, Little Rock 15, Helena 16, Cairo, Ill., 18, Vincennes, Ind., 20, Washington 21, Brazil 23, Chicago Heights 24.

LITTLE TRIXIE (Fred Robbins, mgr.): Trenton, Mo., Feb. 12, Milan 13, Brookfield 14, Macon 15.

LOST IN EGYPT (Harris and Parkinson, mgrs.): Frostburg, Md., Feb. 12, Mt. Savage 13, Meyersdale, Pa., 14.

LOST IN THE DESERT: Baltimore, Md., Feb. 11-16.

LOST RIVER (No. 1: Liebler and Co., mgrs.): Jersey City, N. J., Feb. 11-16.

LOST RIVER (No. 2, Liebler and Co., mgrs.): Westfield, Mass., Feb. 12, Cohoes, N. Y., 13, Glens Falls 14, Schenectady 15, Amsterdam 16, Syracuse 18-20, Rochester 21-23.

LOVERS' LANE (W. A. Brady, mgr.): New York city Feb. 6—indefinite.

McFADDEN'S ROW OF FLATS (C. C. Stumm, mgr.): Brooklyn, N. Y., Feb. 11-23, Buffalo 25-March 2.

McHENRY, NELLIE (A. J. Spencer, mgr.): Sioux Falls, S. D., Feb. 12, Sioux City, Ia., 13, Des Moines 14-16, Kansas City, Mo., 18-23.

MACK, ANDREW (Rich and Harris, mgrs.): Poughkeepsie, N. Y., Feb. 12.

MANNERING, MARY (Frank McKee, mgr.): New York city Dec. 10-Feb. 23.

MAN'S ENEMY (Sam'l F. Kingston, mgr.): Philadelphia, Pa., Feb. 11-16, Bridgeton, N. J., 18, Atlantic City 19, 20, Waterbury, Conn., 21-23, New Haven 25-27, Hartford 28-March 2.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Philadelphia, Pa., Feb. 11-16, Bridgeport, Conn., 18, New Haven 19, Waterbury 21, Hartford 22, 23.

MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Jan. 14—indefinite.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): Brooklyn, N. Y., Feb. 11-16.

ME AND MOTHER (Stirling and Maguire): Chicago, Ill., Feb. 11-16, Toronto, Can., 18-23.

MIDNIGHT IN CHINATOWN (C. W. Edmunds, mgr.): Syracuse, N. Y., Feb. 11-13, Rochester 14-16.

MILLER, HENRY (Wagenhals and Kemper, mgrs.): New York city Feb. 4—indefinite.

MISTRESS NELL (Maurice Campbell, mgr.): Alliance, O., Feb. 12, Massillon 13, Ravenna 14, Kent 15, Loraine 16, Sandusky 18, Bucyrus 19, Mansfield 20, Mt. Vernon 21, Marion 22, Findlay 23, Fremont 25, Tiffin 26, Fostoria 27, Delphos 28, Wapakoneta March 1, Piqua 2.

MODJESKA, MADAME (Wagenhals and Kemper, mgrs.): Houston, Tex., Feb. 12, 13, San Antonio 14, Austin 15, Waco 16, Dallas 18, Ft. Worth 19, Ft. Smith, Ark., 20, Springfield, Mo., 21, Joplin 22, Topeka, Kan., 23, Denver, Col., 25-March 2.

MURPHY, JOSEPH: Philadelphia, Pa., Feb. 11-16.

MURPHY, TIM (Fred G. Berger, mgr.): Peoria, Ill., Feb. 12, Bloomington 13, Lincoln 14, Springfield 15, Decatur 16, Mattoon 18, Paris 19, Crawfordsville, Ind., 20, Indianapolis 21, Dayton, O., 22, Hamilton 23, Richmond, Ind., 25, Frankfort 26, Logansport 27, Marion 28, Peru March 1, Elwood 2.

MURRAY AND MACK (Shooting the Chutes; Olley Mack, mgr.): Portland, Ore., Feb. 10-16, Seattle, Wash., 18-23.

MY AUNT'S NEPHEW (Delmore and Wilson; Ira J. La Motte, mgr.): La Crosse, Wis., Feb. 12, Winona, Minn., 13, Eau Claire, Wis., 14.

MYERS, IRENE (Will H. Myers, mgr.): Chester, Pa., Feb. 11-16, York 18-23, Lebanon 25-March 2.

MY FRIEND FROM INDIA (Myron B. Rice, prop. and mgr.): Taylorsville, Ill., Feb. 12, Pana 13, Clinton 14, Farmer City 15, Danville 16, Terre Haute, Ind., 18, Marshall, Ill., 19, Mattoon 20, Alton 21, Murphysboro 22, Cairo 23.

NATHAN HALE (W. M. Wilkinson, mgr.): Detroit, Mich., Feb. 11-16.

NEAR THE THRONE: Jersey City, N. J., Feb. 11-16.

NEILL, JAMES: Buffalo, N. Y., Jan. 7-March 16.

NEXT DOOR (J. H. Arthur, mgr.): Leetonia, O., Feb. 12, Salem 13, Sharpsville, Pa., 14, Meadville 15, Oil City 16.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Jan. 7—indefinite.

OLD ARKANSAW (Will F. Lindsay, mgr.): New Philadelphia, O., Feb. 12, Uhrichsville 13, Steubenville 15, E. Liverpool 16, Alliance 18, Warren 20, Ashtabula 21, Conneaut 22, Oil City, Pa., 22, Greenville 25, Sharon 26, New Castle 27, Rochester 28, Washington March 2.

OLD DAN TUCKER (H. M. Blackaller, mgr.): Pueblo, Col., Feb. 12, Colorado Springs 13, Salida 14, Aspen 15, Leadville 16.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Larned, Kan., Feb. 12, Great Bend 13, McPherson 14, Hutchinson 15, Wichita 16, El Dorado 18, Peabody 19, Salina 20, Abilene 21, Junction City 22, Topeka 23, St. Joseph, Mo., 24, 25, Leavenworth, Kan., 26, Auburn, Neb., 27, Nebraska City 28, Lincoln March 1, 2.

O'NEILL, JAMES (Liebler and Co., mgrs.): Buffalo, N. Y., Feb. 11-16.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Holyoke, Mass., Feb. 11-13.

ON THE SUWANEE RIVER (C. M. Patee, mgr.): Newark, N. J., Feb. 11-16.

OVER THE SEA: Mahanoy City, Pa., Feb. 11-16, Carbondale 18-23, Scranton 25-March 2.

PAYTON THEATRE STOCK: Brooklyn, N. Y., Sept. 24—indefinite.

PEOPLE'S STOCK: Des Moines, Ia., Nov. 12 indefinite.

PRINGLE, JOHNNY: Ponder, Neb., Feb. 11-16.

PRIVATE JOHN ALLEN (Chas. B. Hanford): Muscatine, Ia., Feb. 12, Cedar Rapids 13.

QUO VADIS (Alden Benedict's; H. J. Bernard, mgr.): Dallas, Tex., Feb. 12, Temple 13, Taylor 14, Smithville 15, La Grange 16, Yoakum 18, Victoria 19, Hallowell 20, San Antonio 21, Austin 22, Seguin 23, Schulenburg 24, Eagle Lake 25, Bellville 26, Houston 27, Calvert 28, Mexia March 1, Bryan 2.

QUO VADIS (Alden Benedict's; E. T. Stetson, mgr.): Bellefonte, Pa., Feb. 12, Tyrone 13, Lewiston 14, Sunbury 15, Lewisburg 16, Bloomsburg 18, Danville 19, Berwick 20, Nanticoke 21, Pittston 22, Olyphant 23, Freeland 25, Minersville 26, Shenandoah 27, Frackville 28.

QUO VADIS (Alden Benedict's; E. C. Summers, mgr.): Gallipolis, O., Feb. 12, Wellston 13, Jackson 14, Athens 15, Nelsonville 16, Logan 18, Lancaster 19, New Straitsville 20, Corning 21, New Lexington 22, New Comerstown 23, Coshocton 25, Barnesville 26, Cambridge 27, Uhrichsville 28.

QUO VADIS (Whitney and Knowles, mgrs.): Baltimore, Md., Feb. 11-16.

QUO VADIS (Whitney and Knowles): Bay City, Mich., Feb. 12, Lansing 13, Kalamazoo 14, Grand Rapids 15, 16.

QUO VADIS (Whitney and Knowles; Chas. N. Richardson, mgr.): Macon, Ga., Feb. 12, Savannah 13, 14, Charleston, S. C., 15, 16, Augusta, Ga., 18, Columbia, S. C., 19, Atlanta, Ga., 20, 21, Birmingham, Ala., 22, 23.

RAILROAD JACK (E. Guy Caufman, mgr.): Denver, Col., Feb. 11-16.

REAPING THE WHIRLWIND (Cook and Cullen, mgrs.): Milwaukee, Wis., Feb. 11-16.

REHAN, ADA (Sweet Nell of Old Drury): Boston, Mass., Feb. 11-23.

ROBSON, STUART (D. V. Arthur, mgr.): Washington, D. C., Feb. 11-16.

ROGERS BROS.: Memphis, Tenn., Feb. 15, 16.

ROYAL LILIPUTIANS (Gus Hill; Thomas R. Henry, mgr.): Baltimore, Md., Feb. 11-16, Columbus, O., 18-20, Indianapolis, Ind., 21-23.

RUSSELL, ANNIE (A Royal Family; Chas. Frohman, mgr.): Brooklyn, N. Y., Feb. 4-16.

RUPERT OF HENTZAU (Howard Gould; Wallace Munro, mgr.): Waco, Tex., Feb. 12, Corsicana 13, Tyler 14, Palestine 15, Shreveport, La., 16, Texarkana, Ark., 18, Vicksburg, Miss., 19, Natchez 20, Baton Rouge, La., 21, Meridian, Miss., 22, Columbus 23.

SAPHO (Sylvia Lyndon; Louis Nethersole, mgr.): Milwaukee, Wis., Feb. 11-16, St. Louis, Mo., 18-23.

SELF AND LADY (Chas. Frohman, mgr.): Boston, Mass., Feb. 4-16.

SHENANDOAH (Jacob Litt, mgr.): Buffalo, N. Y., Feb. 11-16, Pittsburg, Pa., 18-23, New York city 25-March 9.

SHORE ACRES (Herne's; William B. Gross, mgr.): Oswego, N. Y., Feb. 12, Syracuse 13, Wilkes-Barre, Pa., 15, Scranton 16, Baltimore, Md., 18-23, Jersey City, N. J., 25-March 2.

SIBERIA: Chicago, Ill., Feb. 11-16.

SI PLUNKARD (J. C. Lewis): Harper, Kan., Feb. 12, Anthony 13, Caldwell 14, Blackwell, Ok. T., 15, Pond Creek 16, Kingfisher 18, El Reno 19.

SOTHERN, E. H.: Cleveland, O., Feb. 11-16.

STEVENS STOCK (Landers Stevens, prop. and mgr.): Oakland, Cal.—indefinite.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Muncie, Ind., Feb. 12, St. Mary's, O., 13, Lima 14, Bucyrus 15, Sandusky 16, Piqua 18, Greenville 19, Dayton 20-23.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 27—indefinite.

THE ANGEL OF THE ALLEY: Portland, Ore., Feb. 11-16.

THE BLACK DIAMOND EXPRESS: Warren, O., Feb. 12, Akron 13.

THE BOWERY AFTER DARK: Xenia, O., Feb. 12, Springfield 13, Piqua 14, Bellefontaine 15, Marion 16.

THE BOWERY AFTER DARK (Sullivan and Blair, mgrs.): Kansas City, Mo., Feb. 11-16.

THE CHRISTIAN (Western; Liebler and Co.; John M. Hickey, mgr.): New Whatcom, Wash., Feb. 12, Spokane 14-16, Butte, Mont., 18-20, Anaconda 21, Helena 22, Billings 23, Fargo, N. D., 25, Winnipeg, Man., 26, 27, Grand Forks, N. D., 28, St. Cloud, Minn., March 1, Stillwater 2.

THE CONVICT'S DAUGHTER (Geo. Samuels, mgr.): Manchester, N. H., Feb. 11-13, Lowell, Mass., 14-16, Bridgeport, Conn., 18-20, Holyoke, Mass., 21-23, Worcester 25-March 2.

THE COUNTY FAIR (Neil Burgess): Sandusky, O., Feb. 14.

THE DAIRY FARM (Western; Thos. A. McKee, mgr.): Seymour, Ind., Feb. 12, Madison 13, Frankfort, Ky., 14, Lexington 15, 16, Louisville 18-23.

THE DAIRY FARM (Eastern; J. H. Wallick, mgr.): Springfield, Mass., Feb. 12.

THE DOCTOR'S WARM RECEPTION (Ollie Akerstrom; Gus Bernard, mgr.): Petoskey, Mich., Feb. 12, Cheboygan 13, Sault Ste. Marie 14, Manistique 15, Marquette 16, Calumet 18, Ishpeming 19, Negaunee 20, Iron Mt. 21, Escanaba 22, Oconto 23, Menominee 25, Green Bay 26, Appleton 27, Neenah 28, Oshkosh March 1, Fond du Lac 2.

THE ELEVENTH HOUR (Eastern; Carter's; Frederick Kimball, mgr.): Plainfield, N. J., Feb. 13, Bridgeport, Conn., 14-16, Worcester, Mass., 18-23, Holyoke 25-27, Lynn 28-March 2.

THE FAST MAIL (Carter's; Edmund Manley, mgr.): Yoakum, Tex., Feb. 12, La Grange 13, Brenham 14, Navasota 15, Houston 16, Beaumont 18, Lake Charles, La., 19, New Iberia 20, Franklin 21, Houma 22, Thibodaux 23, Donaldsonville 24, Plaquemine 25, Baton Rogue 26, Natchez, Miss., 27, Port Gibson 28, Vicksburg March 1, Monroe, La., 2.

THE FLAMING ARROW (Go-Won-Go Mohawks): Camden, N. J., Feb. 11-13, Atlantic City 14-16.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Bridgeton, N. J., Feb. 12, Wilmington, Del., 13, Reading, Pa., 14, Bethlehem 15, Allentown 16.

THE GIRL FROM MAXIM'S: Cincinnati, O., Feb. 11-16.

THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): Pittsburg, Pa., Feb. 11-16.

THE HEART OF CHICAGO (Ed W. Rowland, mgr.): St. Louis, Mo., Feb. 11-16.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Grand Rapids, Mich., Feb. 11-13, Muskegon 14, Lansing 15, E. Saginaw 16, Bay City 18, Flint 19, Ann Arbor 20, Ypsilanti 21, Sandusky, O., 22, Erie, Pa., 23, Rochester, N. Y., 25-27, Syracuse 28-March 2.

THE KATZENJAMMER KIDS: Milwaukee, Wis., Feb. 11-16.

THE LADDER OF LIFE (Chas. A. Arthur, mgr.): Chicago, Ill., Feb. 11-16.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Kalamazoo, Mich., Feb. 13, Dowagiac 14, Niles 15, Michigan City, Ind., 16, Chicago, Ill., 18-March 2.

THE MAN FROM MEXICO (Broadhurst Bros.; Ed R. Salter, mgr.): Selma, Ala., Feb. 12, Birmingham 13, Columbus, Miss., 14, Greenville 15, Vicksburg 16, Natchez 18, Jackson 19, Baton Rouge, La., 20, Lake Charles 21, Houston, Tex., 22, 23, Austin 25, San Antonio 26, Temple 27, Waco 28, Ft. Worth March 1, Dallas 2.

THE MISSOURI GIRL (Fred Raymond, mgr.): Greensburg, Pa., Feb. 12, Johnstown 13, Punxsutawney 14, Du Bois 15, Curwensville 16, Clearfield 18, Phillipsburg 19, Altoona 20, Lock Haven 21, Jersey Shore 22, Williamsport 23, Milton 25, Sunbury 26, Danville 27, Mt. Carmel 28, Shamokin March 1, Chambersburg 2.

THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): Troy, N. Y., Feb. 11-13, Albany 14-16.

THE PRISONER OF ZENDA (Shipman Bros., mgrs.): Milford, Mass., Feb. 12, Lynn 14-16.

THE PRISONER OF ZENDA (Munro and Sage): Boise City, Id., Feb. 11, 12, Baker City, Ore., 13, Walla Walla, Wash., 15, Pendleton, Ore., 16, Portland 18-20, Salem 21, Olympia, Wash., 22, Tacoma 23.

THE SORROWS OF SATAN (Eastern; Providence, R. I., Feb. 11-16.

THE SORROWS OF SATAN (Western; San Jose, Cal., Feb. 12, Stockton 13, Vallejo 14, Santa Rosa 15, Woodland 16, Salt Lake City, U., 18, 19, Denver, Col., 25-March 2.

THE SPAN OF LIFE (Lewis Donazetta, mgr.): Detroit, Mich., Feb. 11-16.

THE STAR BOARDER: Seattle, Wash., Feb. 11-16.

THE STILL ALARM (Harry Lacy): Brooklyn, N. Y., Feb. 11-16.

THE STROLLERS (Crosby and Forman, mgrs.): Santa Cruz, Cal., Feb. 12, Watsonville 13, Salinas 14, Hollister 15, Gilroy 16, Modesto 18, Merced 19, Hanford 20, 21, Fresno 22, 23.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Elmira, N. Y., Feb. 12, Homellsville 13, Salamanca 14, Jamestown 15, Titusville, Pa., 16, Oil City 18, Franklin 19, New Castle 20, Leetonia, O., 21, New Philadelphia 22, Ravenna 23, Kent 25, Akron 26, Upper Sandusky 27, St. Mary's 28, Bellefontaine March 1, Delaware 2.

THE TIDE OF LIFE (E. N. McDowell, mgr.): Worcester, Mass., Feb. 11-16, Waterbury, Conn., 18-20, Bridgeport 21-23, Hoboken, N. J., 25-27.

THE VILLAGE PARSON: Hastings, Neb., Feb. 12, Grand Island 13, No. Platte 14, Cheyenne, Wyo., 15, Pueblo, Col., 16, Canon City 18, Cripple Creek 19, Leadville 20, Grand Junction 21, San Francisco, Cal., 24-March 2.

THE VILLAGE POSTMASTER (Eastern; J. Wesley Rosenquest, mgr.): Toronto, Can., Feb. 11-16, Detroit, Mich., 18-23, Cleveland, O., 25-March 2.

THE WOOING OF MRS. VAN COTT (Edwin C. Jepson, mgr.): Burlington, Ia., Feb. 12.

THEY WANT ME (J. H. La Pearl): New Lexington, O., Feb. 12, Cambridge 13, Mt. Vernon 14, Mansfield 15, Galion 16, Lima 18, Troy 19, Delaware 20, Marysville 21, Bellefontaine 22, Mechanicsburg 23, London 25, Springfield 26, Kenton 27, Toledo 28, March 2.

THROUGH THE BREAKERS: Dayton, O., Feb. 11-13, Indianapolis, Ind., 14-16, Cincinnati, O., 18-23, St. Louis, Mo., 25-March 2.

TOO RICH TO MARRY (Levi Bros., mgrs.): Steubenville, O., Feb. 12, Martin's Ferry 13, E. Liverpool 14, Uhrichsville 15, Cambridge 18, Athens 19, Portsmouth 21, Charleston, W. Va., 22.

TOODLE, J. E. (J. Reed Dexter, mgr.): Rockwood, Pa., Feb. 11-13, Butler 14-16, Monongahela City 18-23, Kittanning 25-March 2.

TWO LITTLE VAGRANTS (Edw. C. White, mgr.): Cincinnati, O., Feb. 11-16.

TWO MULBERY TRAMPS: Nelsonville, O., Feb. 13, Parkersburg, W. Va., 14, Marietta, O., 15.

UNCLE HEZ (Frank Adams): Hagerstown, Md., Feb. 12, Frederick 13, Annapolis 14, Alexandria, Va., 15, Fredericksburg 16.

UNCLE TOM'S CABIN (Stetson's; Eastern): Bangor, Me., Feb. 12, Augusta 13, Gardner 14, Brunswick 15, Biddeford 16.

UNCLE TOM'S CABIN (Stetson's; Western): Streator, Ill., Feb. 14, Kankakee 15, Pullman 16, Blue Island 17, Crown Pt., Ind., 18, La Porte 19, Benton Harbor, Mich., 20, Battle Creek 22, Jackson 23, Grand Rapids 24-27, Muskegon 28, Holland, March 1, Kalamazoo 2.

UNCLE TOM'S CABIN (Western; Al. W. Martin): Phillipsburg, Pa., Feb. 12, Clearfield 13, Lock Haven 15, Jersey Shore 16.

UNCLE TOM'S CABIN (Eller's): Woonsocket, S. D., Feb.

SHANNON, HARRY: Charlotte, Mich., Feb. 11-16.
SHEA, THOS. E.: Lancaster, Pa., Feb. 11-16, Washington, D. C., 18-23, Baltimore, Md., 25-March 2.
SHEARER, TOMMY: Sing Sing, N. Y., Feb. 11-16, Haverstraw 18-23, Rondout 25-March 2.
SHIRLEY, JESSIE: Eugene, Ore., Feb. 11-16.
SOUTHERN STOCK (L. Hill, mgr.): Nacadoches, Tex., Feb. 11-13, Monroe, La., 18-20, Natchez, Miss., 21-23, Greenville 25-March 2.
SPOONER DRAMATIC (F. E. and Allie; W. D. Harrison, mgr.): Fitchburg, Mass., Feb. 11-16.
STANDARD STOCK (Jacobs and Steinberg, props.): Battle Creek, Mich., Feb. 11-16.
TROUSDALE THEATRE: Bell Rapids, S. D., Feb. 11-13, Hartford 14-16.
TRUSS STOCK: Halifax, N. S., Dec. 25—indefinite.
VAN DYKE AND EATON: Staunton, Va., Feb. 11-16, Lynchburg 18-23, Petersburg 25-March 2.
VILLAIR, ALLAN: Dover, N. J., Feb. 11-16.
WAITE'S COMEDY (C. E. Simmons, mgr.): So. Adams, Mass., Feb. 11-16.
WILSON, GEO. W. (E. D. Davenport, mgr.): So. Norwalk, Conn., Feb. 11-16.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (Wm. Park, mgr.): Baltimore, Md., Feb. 11-16, Washington, D. C., 18-23.
SIGNOR PATTI TROUBADOURS (Woeckel and Xohn, mgrs.): Chanute, Kan., Feb. 12, Lawrence 13, Ottawa 14, Topeka 15, 16, Kansas City, Mo., 18-23, Leavenworth, Kan., 24, Horton 25, St. Joseph, Mo., 26, 27, Lincoln, Neb. 28, Omaha, Neb., March 1, 2.
BOSTON LYRIC OPERA: Denver, Col., Feb. 11-17.
CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.
CASTLE SQUARE (No. 2): St. Louis, Mo., Nov. 19—indefinite.
COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): Huntington, W. Va., Feb. 11-16, Wheeling 18-23, Parkersburg 25-March 2.
DANIELS, FRANK (Mike La Shelle, mgr.): New Orleans, La., Feb. 11-16, Pensacola, Fla., 18, Mobile, Ala., 19, Montgomery 20, Macon, Ga., 21, Jacksonville, Fla., 22, Savannah, Ga., 23, Charleston, S. C., 25, Augusta, Ga., 26, Atlanta 27, 28, Birmingham, Ala., March 1, Chattanooga, Tenn., 2.
DE ANGELIS, JEFFERSON: New York city Feb. 11-16, Trenton, N. J., 18, Easton, Pa., 19, Reading 20, Wilkes-Barre 21, Scranton 22, Binghamton, N. Y., 23.
FLORODORA (Dunne, Ryley and Fisher, mgrs.): New York city Nov. 12—indefinite.
FOXY QUILLER: Newark, N. J., Feb. 11-16.
GRAU, MAURICE, GRAND: New York city Dec. 18—indefinite.
HERALD SQUARE OPERA: West Point, Miss., Feb. 12, Canton 13, Jackson 14, Baton Rouge, La., 15, 16, Donaldsonville 18, 19, Monroe 22, 23, Natchez, Miss., 25.
MY LADY CA. H. Chamberlyn, mgr.): New York city Feb. 11—indefinite.
NIELSEN, ALICE (Frank L. Perley, mgr.): St. Paul, Minn., Feb. 11-13, Minneapolis 14-16, Milwaukee, Wis., 18-20, So. Bend, Ind., 21, Toledo, O., 22, 23, Dayton 25, Columbus 26, 27, Harrisburg, Pa., 28, Trenton, N. J., March 1, Wilmington, Del., 2.
SUPERBA (Hanlon, Cleveland, O., Feb. 11-16, Toledo 18-23.
THE BELLE OF NEW YORK (S. S. Shubert, mgr.): Minneapolis, Minn., Feb. 11-13, St. Paul 14-16.
THE BURGOMASTER (Western; Edw. D. Stillman, mgr.): Toronto, Can., Feb. 11-16.
THE BURGOMASTER (Eastern): Brooklyn, N. Y., Feb. 11-16.
THE GIRL FROM UP THERE (Edna May; Chas. Frohman, mgr.): New York city Jan. 7—indefinite.
THE HIGHWAYMAN: Texarkana, Ark., Feb. 12, Fort Worth, Tex., 13, Dallas 14, 15, Austin 16, San Antonio 17, 18, Houston 19, 20, Beaumont 21, Shreveport, La., 22, Vicksburg, Miss., 23, Memphis, Tenn., 25, 26.
THE PRINCESS CHIC (Kirke La Shelle, mgr.): Quincy, Ill., Feb. 12, Keokuk, Ia., 14.
THE ROUNDERS: Portland, Ore., Feb. 14-16.
VIENNA LIFE (Rudolph Aronson, mgr.): New York city Jan. 23—indefinite.
WILBUR-KREWEN (W. T. Powell, mgr.): St. Joseph, Mo., Feb. 11-16, Lincoln, Neb., 18-23.
WILBUR OPERA: Johnstown, N. Y., Feb. 11-16, Rochester 18-23, Syracuse 25-March 2.
WILSON, FRANCIS (Ariel Barney, mgr.): Chicago, Ill., Feb. 11-16.

VARIETY.

AUSTRALIAN BURLESQUERS (H. C. Bryant, mgr.): Brooklyn, N. Y., Feb. 11-16.
BOHEMIAN BURLESQUERS: Boston, Mass., Feb. 11-16, New York city 18-23.
BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): St. Paul, Minn., Feb. 11-16.
BUTTERFLY EXTRAVAGANZA: Grand Rapids, Mich., Feb. 11-16, Milwaukee, Wis., 18-23.
CITY CLUB (Marcus; Philadelphia, Pa., Feb. 4-16.
CITY SPORTS (Phil Sheridan, mgr.): Lowell, Mass., Feb. 11-13.
COONTOWN 400 (Carl Marine, mgr.): Port Jervis, Feb. 15, Logansport 18, Tipton 19, Alexandria 20, Marion 22.
CRACKER JACKS (Bob Manchester; Star): New York city Feb. 11-16.
DAINTY DUCHESS (L. Lawrence Weber, mgr.): Jersey City, N. J., Feb. 11-16, New York city 18-23, Philadelphia, Pa., 25-March 2.
DAINTY PAREE (Jos. H. Barnes, mgr.): Hamilton, ont., Feb. 11-13.
DEVERE, SAM: Cleveland, O., Feb. 11-16.
DEWEY EXTRAVAGANZA: New York city, Feb. 11-16.
EMPIRE VAUDEVILLIANS: New York city Feb. 11-March 2.
GAY MASQUERADERS (Fred J. Huber, mgr.): Philadelphia, Pa., Feb. 11-16, Camden, N. J., 18-20, Reading, Pa., 21, Johnstown 22, Altoona 23, Cleveland, O., 25-March 2.
GAY NEW YORKERS: Dudelson, Conn., Feb. 12, Windsor Locks 13, Amherst, Mass., 14, Cambridge 15.
HOWARD, MAY, BURLESQUE: Cincinnati, O., Feb. 11-16.
HYDE'S COMEDIANS: Toledo, O., Feb. 11-16.
IMPERIAL BURLESQUERS (H. W. Williams, Jr., mgr.): Paterson, N. J., Feb. 11-16.
INDIAN MAIDENS (Frank E. Carr, mgr.): Lynn, Mass., Feb. 11-13.
IRWIN'S BIG SHOW: Milwaukee, Wis., Feb. 11-16.
JACK, SAM T.: Rochester, N. Y., Feb. 11-16.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): St. Louis, Mo., Feb. 11-16.
KINGS AND QUEENS: New Britain, Conn., Feb. 13, 14.
KNICKERBOCKERS (Louis Robie, mgr.): Washington, D. C., Feb. 11-16.
LITTLE EGYPT BURLESQUERS: Detroit, Mich., Feb. 11-16.
LONDON BELLES (Rose Sydell): Brooklyn, N. Y., Feb. 11-16.
MAJESTIC BURLESQUERS (Irwin Bros.): Chicago, Ill., Feb. 11-16.
METROPOLITAN MERRY MAKERS: Sandusky, O., Feb. 11-13, Grand Rapids, Mich., 14-16.
MORNING GLORIES (Scribner's): Baltimore, Md., Feb. 11-16, New York city 18-23.
NEW YORK STARS (Jack Burke, mgr.): Pittsburg, Pa., Feb. 11-16, Columbus, O., 18-20, Dayton 21-23.
NIGHT OWLS: Washington, D. C., Feb. 11-16.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): New York city Feb. 11-16.
ORPHEUM SHOW: Indianapolis, Ind., Feb. 11-16.
PARISIAN WIDOWS (L. Lawrence Weber, mgr.): Philadelphia, Pa., Feb. 11-16.
RAMBLERS, THE (Hoeck and Feinberg, mgrs.): New York city Feb. 11-16.
REEVES, AL.: Buffalo, N. Y., Feb. 11-16.
REILLY AND WOODS (Frank P. Reilly, mgr.): Indianapolis, Ind., Feb. 11-13, Columbus, O., 14-16, Pittsburg, Pa., 18-23.
RENTZ SANTLEY (Ole Lewis, mgr.): Providence, R. I., Feb. 11-16.
ROSE HILL FOLLY (J. Herbert Mack, mgr.): New York city Feb. 4-16, Philadelphia, Pa., 18-23.
ROYAL BURLESQUERS (Clark Ross, mgr.): Philadelphia, Pa., Feb. 4-16.
SOUTH BEFORE THE WAR: Pittsfield, Mass., Feb. 12, Poughkeepsie, N. Y., 13, Matteawan 14, White Plains 15, Tarrytown 16, Yonkers 18, Mt. Vernon 19, Port Chester 20, Hoboken, N. J., 21-23.
TROUBADORS BURLESQUERS: Easton, Pa., Feb. 11-13.
TOPLANS (T. W. Dinkins; Springfield, Mass., Feb. 11-13, Hartford, Conn., 14-16, Providence, R. I., 18-23, Baltimore, Md., 25-March 2.
VAGABOND BURLESQUERS (J. W. Dodman, mgr.): Providence, R. I., Feb. 11-16.
VANITY FAIR BURLESQUERS: Philadelphia, Pa., Feb. 11-16, Baltimore, Md., 18-23, Washington, D. C., 25-March 2.
WILLIAMS' OWN: Newark, N. J., Feb. 11-16.
WINE, WOMAN AND SONG (M. M. Theatre; Chicago, Ill., Feb. 11-23.

MINSTRELS.

CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.): Kingston, N. Y., Feb. 12, Saugerties 13, Rhinebeck 14, Poughkeepsie 15, 16, Newburgh 18, 19, Cold Springs 20, Haverstraw 21, Yonkers 22, 23, Mt. Vernon 25, Danbury, Conn., 28, New Haven March 2.
FIELD, AL. G. (Western; Chas. H. Armitage, mgr.): Denver, Col., Feb. 11-16, Cripple Creek 17, Leadville 18, Grand Junction 19, Salt Lake City 20, 21, Ogden 22, San Francisco, Cal., 24-March 2.
GORETON'S: Biloxi, Miss., Feb. 12, Mobile, Ala., 14, Pensacola, Fla., 15.
HAVERLY'S (W. F. Riley, mgr.): Sandusky, O., Feb. 12.
NASHVILLE STUDENTS (Eastern; Rowe and Hyland, mgrs.): Sunbury, Pa., Feb. 12, Lewisburg 13, Lock Haven 14, Tyrone 15, Johnstown 16, Somerset 18, Uniontown 19, Morgantown, W. Va., 20, Parkersburg 21, Chillicothe, O., 22, Xenia 23, Dayton 25-27.
PRIMROSE AND DOCKSTADER'S: New Orleans, La., Feb. 11-16.
RICHARDS AND PRINGLE'S GEORGIA MINSTRELS (Busco and Holland, mgrs.): Vancouver, B. C., Feb. 12, Victoria 13, New Westminster 14, New Whatcom, Wash., 15, Everett 16, Roslyn 18, Ellensburg 19, N. Yakima 20, Walla Walla 21, Spokane 22, Moscow, Id., 23, Colfax, Wash., 25, Lewiston, Id., 26, Pullman 27.
RUSCO AND HOLLAND'S: Fayetteville, Ark., Feb. 12, Ft. Smith 13, So. McAlester, I. T., 14, Shawnee, O. T., 15, Oklahoma City 16, Guthrie 18, Perry 19, Winfield, Kan., 20, Wichita 21, Hutchinson 22, Great Bend 23, Dodge City 25, La Junta, Col., 26, Trinidad 27, Rocky Ford 28.
SUN'S, GUS: Hopkinsville, Ky., Feb. 13, Madison 14, Henderson 15, Princeton 16, Marion 18, Owensboro 19, Oakland City, Ind., 20, Vincennes 21, Sullivan 22, Bloomfield 23, Brazil 25, Rockville 26, Terre Haute 27, Ladoga 28, Anderson March 1, Alexandria 2.
VOGEL AND DEMING'S (John W. Vogel; Crawfordsville, Ind., Feb. 12, Rockville 13, Paris, Ill., 14, Mattoon 15, Pana 16, Alton 17, Bloomington 18.
WARD'S, HARRY: Wichita, Kan., Feb. 12, Pittsburg 16, Joplin, Mo., 18, Webb City 19.
WEST'S (Sanford B. Rigby; Terre Haute, Ind., Feb. 13.

MISCELLANEOUS.

BARNUM AND BAILEY'S CIRCUS: Vienna, Austria, Dec. 24—indefinite.
BINGHAM, RALPH H. (Bingham, mgr.): Benton, Ky., Feb. 12, Paris 13, Dyersburg, Tenn., 14, Paducah, Ky., 15, Hickman 16.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Ottawa, Can., Feb. 12, 13, Brockville 14, Kingston 15, Belleville 16, Toronto 18, Galt 20, Guelph 21, Brantford 22.
CANADIAN BUBBLE SINGERS: Newmarket, Can., Feb. 12, Bradford 13, Barrie 14.
CHICAGO MARINE BAND (Brooker; Chicago, Ill., Feb. 4-April 14.
CHRISTINE, MILLE.: New Orleans, La., Dec. 24—indefinite.
FLINTS, THE (Hypnotists; Lynn, Mass., Feb. 10-13, Gloucester 14-16, Alton, Ill., 25-March 2.
FRANCISCUS (Magician; Williamsport, Pa., Feb. 11, 12, Canton 13, Corning, N. Y., 14, Wellsboro, Pa., 15, Oil City 18.
HART (Hypnotist; Greenville, N. C., Feb. 11-16, Washington 20-23, Wilson 27-March 2.
KELLAR (Magician; Worcester, Mass., Feb. 11, 12, Newport, R. I., 13, New Bedford, Mass., 14, Taunton 15, Milford 16, Springfield 27.
KNOWLES, THE (Hypnotists; Arkansas City, Ark., Feb. 11-13.
MARO (Magician; Brooklyn, N. Y., Feb. 11, 12, Sag Harbor 13, New York city 14, Brockton, Mass., 15, Claremont, N. H., 16, Fitchburg, Mass., 18, Winchester 19, Fall River 20, Worcester 21, Rutland, Vt., 22, Penacook, N. H., 23.
MIKELS, NAY: Syracuse, O., Feb. 12.
PAULINE (Hypnotist; Kingston, ont., Feb. 11-16.
PERRY AND BUTLER: Tipton, Ia., Feb. 6-12.
QUINCUPLEXAL (Henry Welsh, mgr.): Peekskill, N. Y., Feb. 11-16.
SANTANELLI (Hypnotist; Susquehanna, Pa., Feb. 11-16.
SEVENGALA (Walter C. Mack, mgr.): Tipton, Pa., Feb. 11-16, Kokomo 18-23, Decatur 25-March 2.
SOUSA'S BAND: Oakland, Cal., Feb. 12, San Francisco 13-17, Fresno 18, Santa Barbara 19, Riverside 20, Los Angeles 21-23, Sacramento 24, Portland, Or., 25, Tacoma, Wash., 27, Seattle 28, Spokane March 1, Butte, Mont., 2.
SVENGALI (Hypnotist; G. C. McPherson, mgr.): St. Thomas, Ont., Feb. 11-16.
WOODWARD, HARRY: Nicholsville, N. Y., Feb. 12, Hoskinton 13, 14.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Angus, Katherine, Lorraine Armour, Maude Atkinson, Belle Ashlyn, Frances H. Arthur, Ada Armstrong, Lillie Asher, May Appleton, Bailey Avery, Anita Austin, Edna Adams, Bessie Allie, Lottie Alter, Florence Ashbrook, Annie Allt, Florine Arnold.

Bartlett, Helen, Josephine Baird, Jane May Blair, May Buckley, Winona Bridges, Aileen Bertelle, Cley Bolton, Vivian Blackburn, Mrs. Frank Beal, Agnes Burroughs, Bertha Brierley, Stella Borland, Louette Babcock, Helen Brooks, Valeria B. Bijou, Marie Burroughs, Grace Bradford, Blanche Bates, Janette Blackburn, Frances Blorn, Miss Beaudet, A. Bowen, Louise Blanchette, Maud Brockman, Nellie Barrett, Adele Bates, Nina Bascom, Jennie Burleigh, Lelia Bronson, Lillie Bicey, Anita Bridges, Louise Beaudet, Ida Burroughs, Emilie Beaupre, Mrs. B. A. Butler, Nellie Bart, Marie L. Bingham, Johnston Bennett, Anne Buckley, A. Bowen, Gertrude Benner, Dollie Eler, Helen Brooker, Jessie Beaustelle, E. Black, Frances Barrett, Nellie Baker.

Conner, M. E., Ethel Clifton, Beatrice Cooper, Texie Coleman, Jean Caskie, Harriette Clarke, Lotta Crabtree, Rose Cork, F. Courtney, Fanchon Campbell, Maud Cooling, Marie Curtiss, Georgie Caine, Kath. Cunningham, Daisy Coogan, Marion Converse, M. M. Clemens, Mrs. Geo. Crowe, Minerva Courtney, Anna Carroll, Helen Corbette, Blanche Campbell, Georgie Cameron, Alberta Converse, Minnie Clemens, Kath. Clifton, Marion Cullen, Nellie Castle, Emerin Campbell, Virginia Clute, Jean Cunningham, Ruth Chandler, Mrs. E. J. Connolly, Annie Clark, Eva Cornish, Lettie Collins.

Dean, Laura May, E. Davenport, Gilberte Davidson, Marie Derickson, Lulu Davenport, Daisy Dixon, Harry Davenport, Sarah Duncan, Maude Reese Davis, Edith Delasco, Bessie Dunham, Frances Dennison, Arta Dunham, Maud Dandels, Kate Dehl, Fay Darling, Marie De Beau, Ida Darling, Esta Dean, Mary Dunlevy, Madge Drew, Edna L. Dorman, Annie Darling, Grace Dye.

Ellis, Mrs. Archie, Lillian Emery, Mabel Esmeralda, Mrs. Chas. T. Ellis, May Ellsworth, Gracie Emmett, Ethelie Earl, Bertha Earle, Eleanor Elton, Myrtle Edwards, Vashti Earle, Nan Eugleton, Grace Elliston.

Fitzgerald Trixie, Lelia Fairchild, Anna Eva Fay, Adele Farrington, Vessie Farrell, Mrs. Fitz, Edith Fassett, Eva Forde, Nina Fallin, Mrs. Chas. Fetticks, Amy Fanchette, Alice Foster, Lole Fuller, Corrine Frances, Ina Fenmore, Bessie Fairbairn, Willa Fevin, Fannie Fields, Mamie Forbes, Maud Fealy, Beth Franklin, Pauline Fletcher.

Gunning, Louise, Bettina Gould, Ottilia Garrick, Grace Gibbons, Kath. Goodrich, Georgia Gardner, Ollie Gates, Amelia Glover, Helen Gilman, Blanche Gilson, Bertha Gleason, M. E. Gray, Franklyn Gale, Maud Granger, Daisy Grogan, Mae Gresham, Florence Goodgan, Nina Gleason, Florence Gerard, Julia Gordon, Violet Gillette, Alice Gray, Fanny Granger, Daisy Gale.

Hall, Josephine, Florence Hardy, Pauline Henle, Mrs. John Clinton Hall, Lou Hamilton, Adelaide Herbert, Cora Reeve, Louie Haller, Edith Hendee, Lillian Hoffman, L. Hamilton, Grace Hunters, Florence Hayes, Hawaiian Queens, Mrs. Mark Hart, Hedwig Hart, Ethel Hoag, Helene Hadley, Ethel Heywood, Mrs. J. F. Hadley, May Hosmer, Beryl Hope, Gussie Holt, Helen Salinger Hudson, Lucia Hartford, Bessie Hamilton, May Howard, L. Rose Hubbard, Frances Head.

Irving, Isabel, Mrs. Robert Irving, Vera Irving, Edith Ivy.

Jewell, Gertrude, Alice Judson, Gladys Judson, Marion E. Johnson, Mattie Jenkins, Ella Jackson, Helen Jewell, Mrs. Edwin C. Jepson, Alice Johnson, Hattie James, Lillie Jenkins, Beatrice Jansen.

Kent, Mae, Truth Kary, Eleanor Kent, Nina Keefe, Mrs. Geo. Knight, Etta Kimball, Lillian Knowles, M. Knight, Mrs. J. F. Kelly.

Lyons, Gretchen, Phyllis La Rose, Patti La Rosa, Lillian Lawrence, Mae La Rue, Blanche La Noode, Lily Lucas, Miss Lewis, Amelie Lowe, Mrs. D. Landau, Annie Laughlin, Sadie Lydon, Gladys Lee, Jessie Lorraine, Marie Lorraine, Adah Langdon, Ada Lewis, Lyon, Mrs. Geo. Lyon, Adele Luchman, Faye Mole.

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Nash, Rose, Elsie de Newburgh, Maud Nugent, Miss Nelson, Ida Napier, Ida Nesbitt, Agnes M. Nolan.

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Spencer, Anna Sulte, Harriett Sterling, Mrs. Frank Smiley, Alice Saunders, Minnie Seligman, Anna Sutherland, Louise Sturndorf, Bessie Stanton, Belle Simmons, Minnie Selbach, Lelia Shaw, Annette Spencer, Mollie Spencer, Sarah Sumner, Mrs. M. Stockton, Isabelle Sherman, Victoria Stuart, Mrs. J. R. Smiley, Josie Sisson, May Sherman, Dixie Starbuck, Lillian Stanford, Josie Sullivan, May Sargent, Jennie Schenck, Mrs. May Scott, Libbie Shear, Agnes Murray Spencer, Florence Stafford.

Travers, Belle, Clara Thropp, Odette Tyler, Marcia Treadwell, Bessie Tyler, Clara Thornton, Emma Thompson, Beatrice Thorne, Eva Tanqueray, Helen Freeh, Madge Torrence, May Townley.

Usher, Dorothy.

Vassar, Queenie, Lila Vane, Marie Valeska, Evelyn Voltaire, Clara Van Brechter, Mrs. T. L. Veronee, Ada Vreeland, Minnie Victorson.

Walcott, Florence, Agnes Worden, Mathilda C. Wilson, Beatrice Woods, Marie Wainwright, Sallie Weinholz, Ellie Wilton, Grace Wood, Blanche Weaver, May Wheeler, Kittie Walsh, Mrs. Frank Whitehouse, Mrs. Walter Walker, Marian Wheeler, Bertha Wilsen, Mabel Worden, Blanche West, Emma S. Wills, Maidie Wemsley, Kitty Wolfe, Ella Wilson, W. N. Webb, Bertha Welby, Josie Woods, Adelyn Wesley, Margie Wilburn, Anna Whitford, Elizabeth Woodson, Effie Wilson, Dot Welsch.

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O'Brien, Michael, Cecil Owen, Geo. Olin, Francis J. O'Neill, Andrew J. O'Reilly, Wm. Owen, Herbert O'Connor, Phillip Orr, E. E. Ohee.

Packard, Dan, Ned Pedigo, William Park, Rob't Pixley, Jos. F. Pope, Francis Powers, Wm. H. Philbrick, Rob't T. Paxton, Mr. Pernehi, Walter Percival, Geo. W. Purdy, Tom Phillips, Robert Parkinson, Gerard Pyree, Jos. Puckner, W. H. Powers, Harry Princeton, Chas. Powell, Arthur Price.

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TELEGRAPHIC NEWS

Blizzard Fails to Affect Theatres—Big Business for Good Attractions.

CHICAGO, Feb. 9.

We have had the misfortune of our first real snowstorm of the Winter, but it has interfered in no way with the attendance at the theatres and Richard Mansfield, Alice Nielsen, Mrs. Leslie Carter, and Blanche Walsh have all been doing well. Miss Walsh appeared at McVicker's last Sunday night in the teeth of the worst blizzard in years, and her production of More Than Queen has been well received and will be continued next week, after which we are to have Howard Kyle in W. M. Wilkinson's revival of Nathan Hale.

Mrs. Carrie Nation, of Kansas, is underlined here, and it is rumored that she will go after the local buffets with her little hatchet. She will probably open on Washington's Birthday.

Mrs. Leslie Carter has been playing Zaza at Powers', where she remains another week. Marie Bates, Charles A. Stevenson, Mark Smith, and Hugo Toland give her the best of support. Mrs. Carter will "innovate" by giving an extra matinee on St. Valentine's Day.

Ben Giroux sends me a picture of Maria Teresa Arruebarena for the soubrette album. She is Ringling Brothers' soubrette.

Such success has marked Mr. Mansfield's production of King Henry V that he will continue it through the next and last week of his engagement at the Grand Opera House.

Lincoln J. Carter is one of the most industrious playwrights in the business. He is arranging a big production of a new one called Two Little Waifs.

Always up to date, Manager J. M. Ward will follow King of the Opium Ring with Siberia next week, in the State street snow drifts.

A tropical postal card reaches me from Trinidad, British West Indies, and on it Russ Whytal writes: "In this beautiful clime, with which 'frost' doesn't rhyme, from the depths of my heart I pity the unfortunate 'pros' who encounter the snows and the blasts of the Windy City."

At the Studebaker the Castle Square Opera company will follow The Queen's Lace Handkerchief with a revival of good old Olivette next Monday evening.

Palmer Sherman, from 'down Mobile, sends me a pair of Japanese vases that are "in advance" of the coming Mardi Gras carnival down there.

Pretty Alice Nielsen has had a big week at the Illinois with The Fortune Teller and The Singing Girl, and Manager Perley was here to sign the members of the company for the London trip next month. Monday evening next Francis Wilson will follow with his new opera, The Monks of Malabar.

From far-away Galveston I have the following from "Corny" Gardiner, ahead of Frank Daniels: "Come on down, 'Bif,' and grow up with the country. There's plenty of room. Great cinch for an independent theatre. No syndicate house in sight. Just came down to see if I wanted to settle, but have concluded that New York is good enough for me."

The Sardou cycle is still on at Col. Hopkins', and Mr. MacDowell will follow La Tosca with Fedora to-morrow.

The old Lyceum Theatre (now Irwin's) has made another shift and is now a Yiddish playhouse, with the Jewish Opera and Dramatic company as the attraction. It is near our Ghetto and the venture should pay.

Over at the Bijou to-morrow Cumberland '61, will follow Barney Gilmore in Kidnapped in New York, and at the Academy of Music The Ladder of Life will succeed Me and Mother.

A very tough man up in my police district said the other day: "If that duck ever dares to speak to me again I'll twist his arm off and slap his face with his own hand." Isn't that an awful revenge?

John and Emma Ray come to the Great Northern to-morrow with A Hot Old Time, following Brown's in Town.

Manager Jacob Litt, who is in the West looking after his interests, left for St. Paul and Minneapolis Wednesday. He has arranged for Anna Held to present Papa's Wife for a fortnight at McVicker's here, beginning Easter Sunday. In the Spring James O'Neill will present Monte Cristo at McVicker's and Manager Litt is arranging for another big Summer production at this house.

Albert Andrews, a young artist, will be leading man of the new Victoria Stock company, and May Hosmer will be the leading lady. Others engaged are Lillian Mortimer, Jules Kusell, Edwin Boring, William De Shetley and Bertha Lake. The house, formerly the Star, will open on Feb. 24 with The Lost Paradise and vaudeville.

A few days ago the newspapers here announced that Louise Willis Hepner was married to John Timm, whereupon Mr. Timm came forward with the statement that while his bride had been Louise Hepner she had never been an actress.

George Hamlin, tenor, and Sydney Biden, baritone, gave a highly successful song recital at University Hall, Thursday evening.

Mr. Mansfield, it is now said, will play in Chicago again before he is seen in New York. In October next he will dedicate the new Garrick Theatre, in Philadelphia, playing there four weeks and then coming here for three. Unless he make a production of Julius Cæsar Mr. Mansfield will devote next season to his new play, Monsieur Beaucaire, and the plays of his repertoire, including The Merchant of Venice, Beau Brummel, A Parisian Romance and Richard III.

In the *News* the other night Amy Leslie had a Gillette story that was new to me. She said that once, while "on the road," Sherlock H. Gillette alighted from a train at a railroad lunch counter and took a chance by ordering a ham sandwich. "Will you eat it now or take it with you?" asked the lunch counter girl. "I'll do both, if you don't mind," said Gillette.

Under the Red Robe has been given a sumptuous revival at the Dearborn during the week.

Jean Williams is in advance of Wilkison's Nathan Hale, and John Warner, the good old war horse, is back with the company.

King of the Opium Ring will be the attraction over at the Criterion next week.

On the door of a local dramatic agency is the legend: "Hours, 2 to 5." Said an Uncle Tommer to the agent the other day: would make it 8 to 1, so there chance for 'show money?'"

be Lincoln's Birthday. Be Grandin; Logan Paul, please

"BEE" HALL.

BOSTON.

Changes of Bill—A Big Benefit—News of the Passing Week.

(*Special to The Mirror.*)

BOSTON, Feb. 9.

Next week will see one house closed for a few nights owing to the complications arising from midwinter bookings, but with that exception the theatrical situation will be a lively one.

Ada Rehan will come to the Museum with Sarah Nell of Old Drury, quite a shifting around of dates having been made so that she would be here in advance of Henrietta Crosman and Mistress Nell. Miss Rehan's engagement here is for a fortnight.

The Little Minister will be the play for next week at the Castle Square—not the Barrie version which has already been seen here, but the dramatization by John Arthur Fraser. Lillian Lawrence will be the Babbie and Charles Mackay the Gavin Dishart.

Rose Melville will come to the Grand Opera House with Sis Hopkins, which has been considerably rewritten since it was seen here last season. Robert Fitzsimmons has had a very good week, capturing much space by giving a horseshoe to John Hare.

Denman Thompson will come to the Boston, appearing in The Old Homestead, as usual. His stay here, however, is to be much shorter than usual, being limited to a fortnight.

The Cotton King will be the play of next week for the stock at the Bowdoin Square. In Sight of St. Paul's is to be given a revival soon.

John Hare will conclude his successful engagement at the Hollis, and may never come to Boston again. The Gay Lord Quex will be the bill all the week with the exception of Feb. 13, matinee, when a request performance of A Pair of Spectacles will be given.

Way Down East keeps on to good business at the Tremont, and bids fair to do so to the end of the chapter. The elements got in their work this week, and there was so much of the real article outside that playgoers forgot to say, "Oh, isn't this lovely!" at the snowstorm.

Self and Lady will conclude its engagement of a fortnight at the Park.

Ben-Hur will keep on at the Colonial.

The Columbia will be dark for a week. Miladi and The Musketeer close to-night to go to New York, where it will be called My Lady. There is nothing booked until the coming of The Burgomaster, Feb. 18.

There was a matinee performance at the Hollis, Feb. 7, that attracted an unusual amount of attention among playgoers, and as a result of the kind efforts of the professionals who aided the Woman's Charity Club in making the benefit such a success, a free bed for the profession will be maintained at the hospital, which the organization maintains with such good work. John Hare and his company, in an act of A Pair of Spectacles, were the chief card, but a striking artistic hit was made by At the Barricade, a vivid tragedy of the French commune by Mrs. E. C. Sutherland. Mary Shaw was superb as a leader of the mob, and William Farnum did excellent work as her son. Gertrude Bennett scored a hit, and the mob effects showed the excellent stage-management of Janet Edmondson Walker. Raspberry Shrub; Sec opened the bill, and Ina Hammer made an enormous hit by her character work. Helen Royton and Melville Stewart, of San Toy, and Lillian Green, Charles J. Ross, Arthur Nelstone, and Mlle. Proto added spice of variety to the programme. Much of the success was due to the efforts of Charles S. Howard, dramatic critic of the *Globe*.

The stock of the Castle Square are going to take a sally into French plays, for Frou Frou is in rehearsal to follow The Little Minister.

Warren B. Plympton, the guide corporal of the Lancers, died this week, and there was a great military attendance at the funeral, which was held at the armory of the Lancers on Bulfinch Street. He was the brother of Eben Plympton, who was once the leading man of the stock at the Museum.

C. E. Hamilton has already reached here in advance of William Gillette. He broke records when he was here last Spring.

The company playing Self and Lady at the Park is to rehearse An Historical Chateau while here.

Ina Hammer and Gertrude Bennett both came on from New York so as to appear at the Woman's Charity Club benefit.

Christmas on the Plantation, which is to be given at the Tremont for a special matinee next week, is dramatized from Ruth McEnery Stuart's "Christmas Gifts." It will be played by Hampton students under the patronage of Boston society women.

The Boston Public Library has just received an exceedingly important addition to its collection of opera scores, thanks to the liberality of B. F. Keith, the manager, who contributed $350 to the fund. They were secured for the Library by Lionel Mapleson, of the Maurice Grau Opera company. They were originally owned by Sir Michael Costa, and were used by him at Her Majesty's Theatre. At his death they came into the possession of Colonel J. H. Mapleson, and Signor Mencinelli, the conductor, was exceedingly anxious to buy them, but the library had the first option. They are exceedingly rare and valuable.

Maude Banks will return to the stage again, the death of her mother making no change in her professional plans, although she has been in attendance upon her during her illness of a year. The historic mansion where General Banks died will be kept as a Summer home for the family.

The Elks made the funeral of Andy Leavitt, the old-time minstrel, a notable one. It was held in Elks Hall, and there were many floral tributes, one being a large wreath from George Millbank. Among those present was "Chuck" Anderson, the old partner of Mr. Leavitt. Joseph L. White sang "Only Waiting" and "Let Thine Hand Help Me." The services were conducted by Exalted Ruler Allen Lowe, assisted by Esteemed Leading Knight Thomas W. Flood, Esteemed Loyal Knight Edward McLaughlin, Esteemed Lecturing Knight Richmond G. Stockr, Secretary George M. Hosmer, Treasurer Joseph L. White, Tyler George W. Fuller, Esquire Joseph W. Zwinge, Inner Guard James M. Keaney, Chaplain Isaac J. H. Strahan, and Organist John E. Pinkham. The pall bearers were Allen Lowe, T. W. Flood, Edward McLaughlin, R. G. Stockr, John Braham, and John Graham. The burial was in "Elks' Rest," Mount Hope, where the usual services for the commitment to the grave were held.

Our New Minister played at Gloucester last week, and William McAvoy and Ann Lois Hathaway, of the company, made a hurried and secret trip to Chelsea to be married by Rev. R. Perry Bush, who had once performed a similar service to a professional friend of the groom. The wedding was a complete surprise to the other members of the company.

The Bowdoin Square is performing a real service to playgoers in reviving with its stock some of the plays which had been allowed to lapse into innocuous desuetude from a former generation. Nick of the Woods proved vastly interesting when it was given a few weeks ago, and many people will be glad to know that Mazeppa, The French Spy, and The Cataract of the Ganges are underlined for production.

The closing of Olga Nethersole's tour, if it be decided upon finally, will make an important gap in the Spring time at the Museum. She had not played Sapho here, and it was to be given quite a run.

There never was a session of the Massachusetts Legislature when there were so few measures of interest to theatrical people up for consideration as at the present time.

JAY BENTON.

PHILADELPHIA.

Henrietta Crosman's Success—Offerings for Lincoln Week—The Stock Companies.

(*Special to The Mirror.*)

PHILADELPHIA, Feb. 9.

With few exceptions the theatres are well patronized. The class of attractions is better than earlier in the season.

Henrietta Crosman's two weeks' engagement in Mistress Nell at the Auditorium closes this evening, and has been a genuine triumph, artistically and pecuniarily. Next week Robert B. Mantell will make his first appearance at this theatre in A Free Lance.

At the Broad Street William Gillette remains for a third week in Sherlock Holmes and will be followed by John Drew in Richard Carvel, Feb. 18, for two weeks.

Stuart Robson has attracted good houses at the Chestnut Street Theatre in Oliver Goldsmith and She Stoops to Conquer. San Toy will open Monday for two weeks.

The Burgomaster at the Chestnut Street Opera House drew increased receipts toward the end of the week. The excellent work of the chorus was the main attraction. E. S. Willard in repertoire will open Monday for two weeks. John Hare Feb. 25.

James A. Herne in Sag Harbor has attracted large business at the Walnut Street Theatre and remains another week with bright prospects. Arizona Feb. 18.

The Durban-Sheeler Stock company at the Girard Avenue Theatre will appear next week in Ingomar, with Walter Edwards in title-role, and Bertha Craighton as Parenthia.

Forepaugh's Theatre has been crowded this week. The excellent production of La Tosca by the Stock company has been very successful. Next week The Masqueraders, with John J. Farrell, Isabella Evesson, Florence Roberts and Frank Peters in prominent roles.

Joseph Murphy, always a strong card, will play his annual engagement next week at the National Theatre, offering Shaun Rue and The Kerry Gow.

The Park Theatre will have A Rough Rider's Romance next week. The Night Before Christmas Feb. 18; An American Gentleman Feb. 25.

The Standard Theatre Stock company will present The Electrician next week. Business this week, with The Black Flag, was good.

Man's Enemy comes to the People's Theatre next week. On the Suwanee River will follow.

Dumont's Minstrels at the Eleventh Street Opera House are giving a merry entertainment to crowded houses. This is one of the sure money winners of the Quaker City.

S. FERNBERGER.

WASHINGTON.

Robson and Crane Rival Attractions—Understudies Tried in Foxy Quiller—Notes.

(*Special to The Mirror.*)

WASHINGTON, Feb. 9.

As happened last season on the comedians' annual visit to this city, Stuart Robson and W. H. Crane will play against each other here next week. Mr. Crane will be at the New National in David Harum, while Mr. Robson comes to the Columbia again with Oliver Goldsmith.

The Lafayette Square Stock company will present the coming week Jim the Penman. Eugene Ormonde will be James Ralston; John T. Sullivan Captain Redwood; Robert Rogers Baron Hardfeldt, and Percy Haswell Nina Ralston.

The bills at the various houses during the current week have been most liberally patronized.

Lawrence Hanley, Francis Drake, and Gertrude Lewis, together with the author, W. J. Thorold, did notably good work in Near the Throne, at the Academy of Music. The play's Oriental setting is interesting and is mounted handsomely. An African King Monday.

Wednesday afternoon and night were important to understudies in Foxy Quiller at the National. At the matinee Almira Forrest sang Helen Bertram's role of the Corsican, while Marie Christie McKelden, of this city, was advanced from the chorus to fill Miss Forrest's place as the snake charmer. At night Arthur Ernest, Washingtonian, sang the leading role of Ned Royster, replacing for that performance William G. Stewart. Successes were achieved by all three. At the performance Thursday night Reginald De Koven led the orchestra.

Jessie Bartlett Davis, who is at the Grand Opera House this week, sang Friday afternoon in the reading room for the blind at the Congressional Library.

Joseph Haworth will close with Quo Vadis to-night (Saturday) returning to New York to prepare for his tour of Robert of Sicily.

The third and last concert of the season by the Philharmonic Club was a success. The soloists were Mr. and Mrs. Ernest Lent, Anton Kaspar, Robert Stearns, Josef Finckle, and the brilliant young violinist, Florence Stevens, whose rendering of the Faust fantasie, for violin, was received with enthusiasm.

Next Tuesday afternoon, at the Columbia Theatre, under the management of Bernhard Ulrich, the Italian pianist, Enrico Toselli, will give a recital.

W. H. Crane announces a special matinee on Tuesday, Lincoln's Birthday, something new for theatregoers here.

The second concert of the Pittsburg Orchestra will occur Wednesday afternoon at the Columbia. Julian Walker will be the soloist.

A large audience welcomed the return of Eduard Strauss' Vienna orchestra, Friday afternoon, when a request programme was rendered, made up of fully one-half of Strauss' compositions. JOHN T. WARD.

ST. LOUIS.

Comment and Announcements—Fire Scare at Havlic's—William Paull to Marry.

(*Special to The Mirror.*)

ST. LOUIS, Feb. 9.

At the Olympic Monday evening John Drew will open in Richard Carvel. The author of the novel, Winston Churchill, is a St. Louis boy. In Mr. Drew's support will be Ida Conquest, Harry Harwood, Arthur Byron, Frank Losee, Herbert Carr, Francis Powers, Dodson Mitchell, George Le Soir, Brandon Tynan, Lewis Baker, Paul McAllister, William Downing, Carolyn Whyte, Mrs. W. C. Jones, Marion Childers and George Mendum.

The Princess Chic made a great hit at the Century. Seldom has there been such enthusiasm as has been shown at every performance during the week. It has been a long time since we have had such a genuine comic opera and a company so well balanced. Marguerita Sylva received ovations at every performance. The four comedians, Joseph C. Miron, W. A. Lawrence, Thomas C. Leary, and Neil McNeil, furnished much real fun. Agnes Paul is an exceptionally clever soubrette. Isabelle Underwood has a contralto voice of much sweetness. Business was good. Sunday evening, Marie Dressler will make her first appearance here in Miss Printt, supported by Nettie Black, Zella Frank, Catherine Linyard, Robert Harris, and William H. Lytell, Stuart Robson Feb. 17.

The Castle Square Opera company gave a splendid performance of Patience at Music Hall. Scenic Artist Ritter must be praised for the beautiful stage settings. The chorus were well dressed and they acted with intelligence and sang admirably. Frank Moulan did great comedy work as Bunthorne. Miro Delamotta, as Grosvenor, the idyllic poet, developed a strong comedy vein. Joseph Sheehan seemed lost in the part of the Duke. William Paull and William H. Clarke received much praise for their work. Adelaide Norwood as Patience scored another success. Maud Lambert was a stunning Lady Angela. Josephine Ludwig appeared for the first time in comic opera and did well as Lady Saphir. Frances Graham as Lady Jane acted and sang excellently. Next week, Boccaccio will be the bill, with Maud Lillian Berri, Adelaide Norwood, Josephine Ludwig, Frances Graham, William Paull, William Pruette, Joseph Sheehan, Edward P. Temple and William H. Clarke in the cast. Week of Feb. 18, H. M. S. Pinafore and Cavalleria Rusticana.

The Rays did their usual immense business at the Grand with A Hot Old Time. Specialties were introduced by Hayes and Healey, J. Bernard Dyllyn, the De Forrests, Sisters Lynn and the Brothers Bright. The change of bill to-morrow afternoon will bring Why Smith Left Home for a week's stay at the Grand. In the company will be Thomas A. Wise, Eugene Redding, Gus Mortimer, Frederick Roberts, Frank Craven, Rose Hubbard, Blanche Everson, Nelly Maskell, Bessy Bruno, Eleanor LaSalle, Ella Aubry and Lizzie May Ulmer. West's Minstrels Feb. 17.

The revival of The Ivy Leaf, at Havlin's, was a success, as business was good. Herbert E. Denton, Belle Davis, Margaret Gallagher and Virginia Clay were well received. Manager Garen's offering for next week will be The Heart of Chicago, with the following cast: Edward Murry, Harry Scott, Walter Fredericks, James Devlin, Will Kilroy, Harry Lee, Blanch Shirley, Mae Britton and May Keene. The Honest Blacksmith will follow.

Hello, Bill, did well at the Imperial. Blakie Blakemore won much applause as William Fuller. Sunday afternoon's bill will be Kidnapped in New York. Barney Gilmore will play the hero-detective. A Stranger in New York underlined.

Harry L. DeWitt, who was visiting relatives here last week, left for Salt Lake City, where he opened with the Cummings Stock company at the New Grand Opera House on Feb. 4 in The Little Minister.

Grace Van Studdiford, who was the prima donna at Uhrig's Cave last Summer, has decided to enter vaudeville. She left for Memphis this evening, where she will make her first appearance Monday.

Cool heads in the audience and on the stage at Havlin's Theatre Tuesday night prevented a panic, which was started by a cry of "Fire!" from the gallery. The body of the theatre was dark when the panic started, and the orchestra was playing. As soon as the rush began the lights were at once turned on, and the orchestra continued its playing without turning a head. In a few minutes the audience was quieted. The trouble was started by a fight in the gallery.

It is announced that William Paull, the new baritone of the Castle Square Opera company, is to be married to Ethel Gordon of Melbourne, Australia, as soon as the young lady arrives in St. Louis from Melbourne.

J. A. NORTON.

CINCINNATI.

Another Theatre Fire—Pike Stock in The Only Way—Announcements.

(*Special to The Mirror.*)

CINCINNATI, Feb. 9.

There is no attraction of the highest class in this city this week, but at popular prices West's Minstrels and the Pike's revival of The Merchant of Venice have drawn exceedingly well.

The appearance of Madame Sembrich's opera company, for one performance at Music Hall, is the most important event of next week. The Girl from Maxim's, with Hattie Williams in the title-role, will open at the Walnut Sunday night. It is the last of the original bookings of the house to appear there this season, and was retained in preference to The Sign of the Cross as being more likely to please the taste of the crowds that it is expected will be drawn here in the hope of witnessing the Jeffries-Ruhlin contest. The regular run of the Grand's bookings will, therefore, not be resumed till Maude Adams appears a week from Monday.

The Pike again comes to the front with a distinct novelty in The Only Way, that never has been seen in this city.

Selma Herman, whose excellent work as leading woman of the Brady Stock company,

MORE SPOTS ON THE SUN.

It was possible for persons of sufficient age and unbiased memory at the Garden Theatre last night to measure the advance in stagecraft during the last third of the nineteenth century. Under Two Flags was one of the novels that brought celebrity to Ouida. Many plays were soon made from it. Lotta Crabtree in a comedy and Rose Watkins in a melodrama introduced its daughter of a regiment to American audiences in different ways, and with incomplete expositions of her character. In Paul Potter's new version at the Garden much more was attempted and accomplished.

The foregoing from the *Sun* criticism of a new play newly illustrates the blundering methods of the person that writes the *Sun's* dramatic stuff. It is not possible "for perons of sufficient age and unbiased memory" to reconcile the facts as to the Rose Watkins play with the *Sun* writer's statement. The play that the *Sun* writer refers to was called Trodden Down; or, Under Two Flags; it was written by Harry Watkins, and it bore no relation whatever to Ouida's novel. In fact, it was an Irish play.

"Gertrude Coghlan has won in the fight to restrain her from enacting Becky Sharp in a 'Vanity Fair' play." This quotation from the New York *Sun* is a typical example of the inaccuracies, ignorantly unintentional and maliciously intentional, that constantly disfigure the *Sun's* dramatic column and makes it worse than worthless to the *Sun's* readers. The quoted sentence is one of the maliciously intentional inaccuracies. Its every statement, express or implied, is absolutely false and known to be false by the *Sun's* dramatic editor.—*Rochester Democrat and Chronicle.*

FRANKLIN VILE.—It is such a pleasure to be able to praise the work of a brother author. The current Lyceumer attraction is a credit to the intelligence of its parent. Not to be mentioned in the same column with my Girl that Crept Behind Me, of course. That was not to be expected, for we are all agreed that The Girl was the most sympathetically American play ever written. Nor may I give last night's production a dot on the same map which holds another of my masterpieces—namely, A Wart of France, because the fact is that The Wart was, by all odds, the most thrillingly vivid blend of the historically romantic ever presented to a Broadway audience. Still the Lyceumer play must not be denied its meed of praise from my pen, and herewith it is cheerfully commended.—*From "Dramatic Criticism as She is Writ," in Life.*

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first at Robinson's and afterward at the Star (now the Lyceum), a few seasons ago, made her a great local favorite, is featured in A Young Wife, which opens to-morrow at Heuck's, and her many old admirers will be out in force to welcome her.

Two Little Vagrants, which has been a strong card on its two previous visits to this city, will be the week's attraction at the Lyceum.

The German Stock company, made homeless by the Grand Opera House fire, is temporarily installed at Music Hall, and to-morrow night will be seen in an elaborate revival of The Ratcatcher of Hamelin.

Shortly after the performance at Robinson's last Saturday night fire was discovered on the stage, but was extinguished before any great damage had been done. This is the fourth theatre blaze here in less than three months.

Fred McGreer, the scenic artist, whose work has been one of the features of the Pike productions for the past three years, has resigned with the intention of removing shortly to San Francisco. H. A. SUTTON.

BALTIMORE.

Announcements for this Week—Willard's Engagement—On the Quiet Liked.

(Special to The Mirror.)

BALTIMORE, Md., Feb. 9.

The attraction at Ford's Grand Opera House for next week will be Quo Vadis, with Joseph Haworth and others of well known reputation in the cast. William Collier has enjoyed an excellent week's business in On the Quiet. Mr. Collier's company merit approval for their excellent work.

A Runaway Girl, with Arthur Dunn as Flipper will be the attraction of the Academy of Music, beginning on Monday next. E. S. Willard has delighted the patrons of that house with his charming representations during this week, The Middleman and Tom Pinch being the favorites.

Lost in the Desert will be presented at the Holliday Street Theatre beginning next Monday afternoon. McFadden's Row of Flats has proved a drawing card for the current week.

The Royal Lilliputians will hold the stage of the Auditorium next week, where an excellent vaudeville bill is now in progress, with Lottie Gilson and Ugo Biondi as headliners.

HAROLD BUTLEDGE.

ENGAGEMENTS.

Richard Mansfield will play return engagements in Philadelphia and Brooklyn next month.

Tim Murphy's new play for next season will be called A Capitol Comedy.

Gussie Hart, for Hearts of the Blue Ridge.

COMPANIES CLOSING.

A Rag Time Reception, at Kingston, N. Y., on Feb. 9.

Joseph Murphy, at Philadelphia, Feb. 16.

The Wooing of Mrs. Van Cott company closed at Quincy, Ill., Feb. 3.

Joseph Murphy will close his season on Feb. 16.

EMMA R. STEINER TELLS OF ALASKA.

Emma R. Steiner, the well-known musical director and composer, and Florence Holly, formerly of The Geisha, have returned to New York after a profitable and pleasing sojourn in the Alaskan gold fields. A MIRROR man called on the voyagers last week and Miss Steiner chatted entertainingly about the trip and the numerous enterprises in which she is now interested.

"We left here last May," said she, "and sailed from Seattle on the steam whaler *Alpha*, which landed us safely at Unalaska on June 17. Then we proceeded to make our headquarters at Nome City. I played the organ in church every Sunday, found many congenial musical people, and we both came to investigate the gold mining business, with the result that I now own thirty-six gold claims and represent a number of mining companies. The stories that have been spread abroad concerning the immense amount of gold that is to be washed out of the beach at Nome have some foundation in fact and are not all fairy tales, as has been hinted. Placer mining is the method employed, and the veins frequently run so near to the surface that the gold is almost literally lying on top of the earth. Some of my claims, as yet unworked, promise to prove of great wealth. Miss Holly, too, controls a number of assuredly very rich claims.

"In September, at Nome, which is a lively, thoroughly typical pioneer place, I was persuaded to produce at the local theatre my comic opera, The Little Hussar, the first operatic performance to be given there and the farthest north of any ever presented, I fancy, in this hemisphere. There was a first-class company, including Miss Holly, and the production was so highly successful that we continued it four times a week, and I conducted the orchestra.

"Of course, who'eas the performance was assuredly far above the average, and the scenery was not of a bad sort, the costumes were, excepting those of Miss Holly and one or two others, pretty crude and decidedly makeshift. The orchestra was a capable body of musicians, and I presided at a real upright piano—a very respectable instrument that must have wondered how it ever got to far away Nome, which, by the way, is properly pronounced to rhyme with *home*, the last letter being silent and not pronounced as some folks here will have it.

"The overture began every evening at 8.45 o'clock. The regulation programme of the Nome theatre starts off at 8.30 with an overture, then at 8.45 the first part commences, followed by vaudeville, and at 11.30 they begin the play. This combination bill is supposed to be the right thing at Nome, and the inhabitants appear to revel in its comprehensiveness. The audiences are very intelligent, well-behaved and highly appreciative. Necessarily they are made up of all sorts and conditions of men, from nearly every civilized country, for places are few in the world that are so cosmopolitan as a mining town with a gold boom. And they all want to be entertained. Some of the bills presented at Nome contain the names of more than a few artists known to the New York vaudeville stage, the performances are up to date and carefully managed.

"Do I intend to revisit Alaska? Yes, indeed. Miss Holly and I left there Oct. 21, and we have been here now for two weeks, during which time I have sold a dozen claims. We shall start back for the Northland just as soon as my business arrangements have been attended to. Meanwhile I have an office in Wall Street, where I negotiate my own affairs and serve as Eastern representative of the Pilgrim Commercial Company."

On this page is printed a reproduction from a flash-light photograph of a scene from the opera referred to by Miss Steiner. The crude wood work of the theatre is plainly seen in the picture, which, however, shows a stage of dramatic representation hardly to be thought possible in such a remote and isolated corner of the world. The photograph shows Miss Steiner at the piano and Miss Holly, in the title role of The Little Hussar, at centre of stage.

FIRST OPERATIC PERFORMANCE AT NOME, ALASKA.

SAID TO THE MIRROR.

LEO COOPER, San Francisco: "In a recent issue of THE MIRROR appears a statement that the school of playwriting established in New York by W. T. Price is the first institution of its kind in America. Permit me to say that my school of playwriting in San Francisco has been in active operation since last September."

FRANK E. HENDERSEN: "Relative to a paragraph in THE MIRROR last week giving points of difference between Charles Frohman and T. W. Pinkins as to an engagement at the Academy of Music, Jersey City, I wish to say that while I do not know anything about the matter in dispute, I must express the opinion that the reason given for Mr. Pinkins' failure to fill the date is not the correct one. The Academy of Music is and has always been the first-class theatre of Jersey City, and it seems to me that a theatre in which all the first-class stars of the day have been seen, and which at the present time is presenting all the best attractions playing at popular prices was quite worthy of presenting Kelly's Kids."

WILLIAM S. GILL: "Kindly announce that I am not engaged to marry any member of The Village Postmaster company. Such a report has appeared in several papers, but such is not the case."

E. L. SNADER: "Permit me correct a statement in the last MIRROR that I have joined Melbourne MacDowell. The fact is that through my advertisement in THE MIRROR I have been engaged to play Mr. MacDowell's roles, Marc Antony in Cleopatra and Andreas in Theodora, with Mrs. Clarence M. Brune. I received three good offers in four days in reply to my advertisement."

MORGAN IN THE CHRISTIAN.

Liebler and Company intend to make an elaborate production of The Christian, with Edward J. Morgan featured as John Storm, opening at McVicker's Theatre, Chicago, April 21, for a run. Mr. Morgan will continue in The Christian next season, touring the large cities.

DANIEL L. HART'S NEW PLAY.

Daniel L. Hart's new play, Melbourne, was produced under Samuel Platt's management at the Lyceum Theatre, Elizabeth, N. J., on Feb. 8 before a large audience and was received with much enthusiasm. The play is based somewhat upon E. J. Carpenter's novel, "The Sacred Nugget," and has a story of unusual strength and intense dramatic interest. The complicated plot is handled with skill, force and compactness, and the many powerful situations won great applause.

The story concerns Michael Purdy, sent from England as a convict to Australia, who finds great wealth in the island continent. His wife, left behind, has been faithless through a trusted friend, and, while his trust in women is shaken, he wants to see his daughter and let her share his wealth. He sends to England for the daughter, and a bold adventuress and her associate male crook, learning of this, turn up at Melbourne, she palming herself off as the daughter. He loads her down with diamonds and nuggets and takes her to his home at Pegleg. But she meets in Melbourne a man she had jilted, and he vows to avenge himself. Purdy, too, has met the son of his old friend and found him a sterling young hero whom he trusts implicitly. The jilted one and the hero are about to expose the wicked ones when it is learned that a maid, who accompanied the adventuress from England, is the real daughter of Purdy. The old man is injured in a mine accident, and his true child cares for him, while the adventuress and a new found lover of hers clean out his cabin and forge a check upon his bank. The good folk starting in pursuit, the fugitive crooks are caught in England and brought to justice, while the old man's gold goes to the ones that ought to get it.

Frank Mordaunt gave a magnificent performance of the old miner. Harrison J. Wolfe, considering that he assumed the part at two days' notice, was admirable as the hero, and Clifford Leigh and Taylor Granville did excellent work. Agnes Rose Lane played the adventuress with much tact and fine skill and handled a difficult drunken scene with uncommon good taste. Carlotta Nillson was a most charming, sincere and appealing heroine, enacting the trying role with keen intelligence and playing one pantomime episode with most notable art.

Melbourne, with a few changes and cuttings that will no doubt be promptly made, should prove an unqualified success.

CRAWFORD PLAY FOR MRS. LE MOYNE.

Mrs. Sarah Cowell Le Moyne will appear next season in a new historical play, as yet unnamed, that F. Marion Crawford is writing for her under commission from Liebler and Company. The play is historical, the scene being laid in France during the reign of Louis XIV. Mrs. Le Moyne's role will be that of the famous Madame de Maintenon. The love interest will center in the role of Jeanette Pinere, Madame de Maintenon's ward. This role will be taken by Eleanor Robson. Robert T. Haines will also have a leading part. The play will be produced at the Tremont Theatre, Boston, Oct. 7, and later will be brought to this city.

ACTORS' SOCIETY TO MOVE.

The Board of Directors of the Actors' Society, at a meeting held last week, decided that new and larger quarters must be secured for the Society upon the termination of its lease of the rooms at present occupied in Fortieth Street. The remarkable growth of the organization makes the change imperative. The move will be made on May 1. A building near the present home of the Society is under consideration and negotiations toward leasing it are now in progress. The new quarters will be large enough to accommodate the offices of the Society, and there will be rooms to spare for social purposes.

AMONG THE DRAMATISTS.

May Vokes and the My Friend from India company, now touring successfully under Myron B. Rice's management, are rehearsing a new play by "Max O'Rell," and will produce it this Spring.

Jack Futrell, dramatic critic of the Atlanta, Ga., *Journal*, has written a three-act comedy called Who Kissed My Wife, that will be presented by amateurs at the Grand Opera House in that city at an early date.

Sidney Wilmer and Walter Vincent are at work upon a new musical comedy, in which Edie Fay, now with the Wilbur Opera company, will be starred by W. H. Gilwood and Maude Daniel.

Frank M. Wills and A. G. Delamater have written a domestic play, entitled When the Harvest Days Are Over, which was produced on Jan. 7 by Wills Brothers' Comedy company. It will have an elaborate scenic production next season.

Robert Barr has dramatized his novel "The Countess Tekla," under title of An Emperor's Romance. James K. Hackett is said to have it in consideration for production next season.

Barney Gerard and Adolfo Pierra have written a new four-act drama, A Romance of Gettysburg, and are at work upon another play of Parisian life.

Fred C. Whitney has secured the dramatic rights to the "Nick Carter" detective stories and Stanislaus Stange will dramatize them for production next season.

Robert Downing has in rehearsal a new play, The Seventh Commandment, written by the Rev. Edward Davis, an Oakland, Cal., clergyman. The author will be in the cast.

F. Clifford Smith, of the Montreal *Star*, has written a one-act play, The Rift Within the Lute, which will be staged soon by Martin Cleworth at Hamilton, Ont.

REFLECTIONS.

Photo by Hixenbaugh, St. Louis.

Catherine Niehaus, whose picture appears above, is the daughter of Mr. and Mrs. Charles E. Niehaus, of Compton Heights, St. Louis. She has been studying under Guy Lindsley for some time, and appeared recently at the Fourteenth Street Theatre, St. Louis, with Mr. Lindsley and his pupils in a triple bill, wherein she played Mrs. Dove in Married Life, Tillie Barr in Cupid on Wheels, and Mrs. Spriggins in Ici on Parle Francais. Miss Niehaus received unusual praise from press and public for her clever work in the three very different characters. Miss Niehaus appeared as Rosa Colombier in The Arabian Nights at the Odeon, St. Louis, Saturday evening last, at Mr. Lindsley's entertainment. She showed much dramatic ability in this role, and it was the general opinion that she has a bright future in the dramatic field. Miss Niehaus is also a singer of some repute, having sung in various church choirs in St. Louis since childhood, and also at public entertainments.

Virginia Richmond Browne, who has been very ill at the Presbyterian Hospital, Chicago, for the past eight weeks with a severe attack of grip, is convalescent.

W. E. Macquinn, musical director of the Marguerita Sylva Opera company, rehearsed the orchestra of the Grand Opera House, Jacksonville, Ill., on Feb. 2, and declared that the musicians were not competent to play the score of The Princess Chic. The orchestra men resented this condemnation of their work, and severely pummeled Will McArthur, a chorister of the company, to get even, in a way, with the visiting organization.

Heinrich Conried delivered the third and last of his series of lectures on "German Poets and Their Language" at the Irving Place Theatre on Wednesday afternoon.

The Four Cohans in The Governor's Son will open their tour under the management of L. C. Behman at Parsons' Theatre, Hartford, Conn., this (Monday) evening.

The remains of the late Steve Brodie, who died at San Antonio, Tex., on Dec. 31, were interred in Calvary Cemetery, Brooklyn, on Feb. 6.

Frances Aymar Matthews has sold to W. A. Brady her one-act play, A Little Tragedy at Tien Tsin, which will be held for Grace George's use next season.

Archibald Clavering Gunter's new novel, "Tangled Flags," will probably be dramatized for Henry Miller.

Henrik Ibsen's The Lady from the Sea will soon be put on at a special matinee in London.

Formal notice of a contest of the will of the late Charles H. Hoyt was filed on Feb. 5 at the Surrogate's office in this city. The contestants are Joseph B. Hoyt, of Nashua, N. H., and Ella M. Green, of Concord, N. H., cousins of the dead playwright.

W. S. Butterfield, manager for William Bonelli, will arrive in town this week after four months in the West to arrange for the Bonelli-Stahl stock company, opening at the Grand Opera House, Columbus, Ohio, in the Spring.

Hubert Labadie and the other male members of his company were banqueted at Cuero recently by the local Knights of Pythias.

A divorce was granted in this city on Feb. 6, separating Wilhelmina Marie Erafman Macdowell from her husband, William Melbourne Macdowell.

Minnie Dupree tumbled off the swing in the third act of The Climbers at the Bijou last Wednesday and hurt one of her hands.

C. Haddon Chambers' new play, The Awakening, was produced at the St. James' Theatre, London, by George Alexander on Feb. 6, and appears to have aroused no little comment.

The Lash of the Whip will follow Henry Miller at the Lyceum early in March. It is an adaptation from the French and in the cast will be E. M. Holland, Fritz Williams, Sidney Herbert, Katherine Florence, and Jessie Busley.

The condition of Thomas De Angelis, son of Jefferson De Angelis, is now reported as slowly improving. He has been a patient at the New York Post-Graduate Hospital for several weeks.

Fannie Johnston will take another rest from the cast of Floradora next week and will recuperate at Lakewood.

Judgment was entered last week for $5,049 in favor of the Bank of New Amsterdam against George W. Lederer, who gave a note to Herman Oppenheimer for the amount and Mr. Gaff indorsed it. The note was not paid.

Leon Kusel is now convalescent at St. Luke's General Hospital, Ottawa, Ontario, after a severe attack of grip which compelled him to retire from the cast of Humpty Dumpty.

Charles L. Young filed a petition in bankruptcy in this city, with liabilities of $31,921 and assets of $10,007.

Jules Judels, a callboy at the Metropolitan Opera House, became delirious from grip last Wednesday and swallowed a goodly supply of red ink. A doctor and a stomach pump collaborated in his relief.

Ira J. La Motte on Feb. 4 sold his interests in the farce-comedy, My Aunt's Nephew, to Belmore and Wilson, who are booked solid to May 29.

William A. Brady has secured the Academy of Music in this city for an elaborate revival of Uncle Tom's Cabin, opening on March 4. The cast will include Wilton Lackaye as Tom, Odell Williams as Phineas, William Harcourt as George Harris, L. E. Stockwell as Marks, Mrs. Annie Yeamans as Aunt Ophelia, and Maude Raymond as Topsy.

A company playing A Pair of Tramps were quarantined last week in their special car at Monmouth, Ill., the negro cook of the company having developed small-pox. The company were vaccinated.

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ESTABLISHED JAN. 4, 1879.

The Organ of the American Theatrical Profession.

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SUBSCRIPTIONS.

One year, $3; six months, $1.75; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscriptions, $5.20 per annum, postage prepaid.

Telephone number, 621 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Paul Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 3 Northumberland Ave., Trafalgar Sq. In Paris, at Brentano's, 37 Avenue de l'Opera. In Saxony, Austrialist, Sexain & Co., Mouve St. The Trade supplied by all News Companies.

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter

NEW YORK - - - - FEBRUARY 16, 1901.

Largest Dramatic Circulation in the World.

A PROGRESSIVE SPIRIT.

LAST MAY THE MIRROR, in an editorial on Chautauqua, noted the development of that institution from a spirit narrowly sectarian to an educational scope almost as broad as the individuals and interests with whom it now deals are numerous and varied.

The growing tendency of Chautauqua toward the drama was at that time noted, as it was shown in its lectures on dramatic literature, and especially on SHAKESPEARE, as well as in an occasional and undiversified "reading" of classical plays behind footlights and to the accompaniment of appropriate music. Noting these things THE MIRROR remarked that it would not be strange—as it would be perfectly proper—that in the near future the handsome theatre at Chautauqua should be utilized for the actual representation of the dramatic classics, and that drama in its better forms illustrated by talented players would add notably to an institution that already reflected great credit upon those that administered its affairs.

These suggestions seem to have been prophetic in a measure, for there now appears at Chautauqua a movement that ultimately may have just the result proposed. According to a current report, "among the important, and what to former Chautauquans will prove a somewhat surprising feature, is the establishing of a dramatic school and the organization of a dramatic club which will give entertainments of a theatrical nature during the season." And one writing of this purposed innovation adds: "That will give something in the way of lighter entertainments than Chautauqua has been favored with to any extent in the past, and it is believed it will be an especially attractive feature of Summer life to many who have grown weary of the monotony of study and listening to high-class lectures, interspersed with concerts and musical entertainments of various kinds."

There already are so many dramatic schools, so called, that no great danger of an undesirably large addition to the flux of semi-raw material now steadily cast upon the professional stage may be feared as a result of the new Chautauqua establishment. In fact, it is not probable that any considerable percentage of the students of the Chautauqua dramatic school would elect the professional stage as a vocation, for obvious reasons, although exceptions might be expected to mark the rule here suggested. Yet if there should rise at Chautauqua, as a result of the opportunity about to be afforded to nebulous dramatic genius, young stars with a promise of a CUSHMAN or a FORREST, the stage and the world would be the better for it, and Chautauqua would add another to its many honors by virtue of such a contribution to the inspiring pleasures of humanity.

In the mean time, if the Chautauqua dramatic school, which seems chiefly destined to add to the domestic happiness of the parent university, should develop and prosper as it ought to develop and prosper, it would be a good thing for the directors of the institution by the lakeside to occasionally engage a capital company of professional players to entertain the whole Chautauqua body and incidentally to give the young dramatic idea practical lessons in the art of acting. It is true that this would be another innovation, but the dramatic wedge has already entered the conservative log at Chautauqua, and the sooner the timber for the completed dramatic structure is fashioned, the sooner will come to that awakened and admirably progressive educational and social community a higher education and a more artistic sociability.

INEVITABLE.

There is but one opinion to be held about anything that is patent, apparent and unmistakable. Thus every kind of trained intelligence is fully competent to pass upon vital matters that relate to its working; and thus the following comment upon the Theatrical Trust by SARAH BERNHARDT is both expert and pertinent:

As for the Theatrical Trust I hear about here, I will say that I think it is abominable and all honor is due to those who fight it, as it seems to me it is a direct menace to the drama, destroying personal freedom of action, without which art cannot exist. Such a thing would not be permitted in France. It would be absolutely impossible. If it is persisted in here it must affect the future of the drama in the country.

This is the opinion of a great dramatic artist as to the sinister influence of the Theatrical Trust upon the artistic manifestations of the stage. It is a true opinion. BERNHARDT simply speaks her mind upon the subject, her knowledge and belief as to which is shared by every other dramatic artist in the world.

There was a time, some three years ago, when distinguished actors in this country were as outspoken in their condemnation of the Theatrical Trust as BERNHARDT is in the foregoing paragraph. JOSEPH JEFFERSON, and RICHARD MANSFIELD, and FRANCIS WILSON, and others, inspired at the moment by their instinct for truth, flayed the Theatrical Trust with words more severe than those of BERNHARDT. They stultified themselves, as everybody knows, by subsequent acts; but they did not take back what they had said against the vulgar combination that holds the theatre of America in its hands. What they spoke was true. In their hearts to-day they admit its truth. But while the truth is easily spoken, the courage of conviction—especially among actors—is an unusual thing.

There are forces at work, however, that eventually will compel a reform in the administration of the theatre of this country, even if a rehabilitation should not in good time come from within, whence it logically should spring, and in spite of continued toleration by actors of oppressive evils that actors themselves ought to correct. The public is becoming more and more familiar with the evil results of Trust domination of a great public institution, for those evil results affect matters with which the public is dearly concerned; and practical protests, signs of which already are seen in representative newspapers, finally will take such forms that a mercenary control must be relinquished, while the actors that could have made such a control impossible will find in popular action a rebuke to their own selfishness, indolence and lack of corrective initiative.

THE WHITE RATS.

THE organization of actors and performers known as "The White Rats," a majority of whom are employed in vaudeville theatres, has grown into a formidable body with amazing quickness, and appears to have many commendable plans. Primarily an organization to conserve and develop and concentrate the charities of its members, it still has purposes that relate to employment and kindred matters. The organization is praiseworthy in its field.

Last week the White Rats took occasion to make a step, the latest known details as to which up to the time of going to press on this number of THE MIRROR will be found on another page. It will not be necessary at this time to enter into any analysis of the matter, the merits and justice of which further events must determine.

It may be said now and here, however, that the White Rats is an organization that represents a logical outcome of certain conditions in the field of amusements, and in this organization there is an excellent object lesson to artistic and individual interests in the regular theatre that ought to attract attention and inspire emulation.

A RECIPE.

Life.

From the tomes of ancient sages,
Roosting high upon your sheives,
Take the first attractive pages
Into which your fancy delves.
Then, your midnight oil igniting,
Boil them gently to a stew,
Mix with ink and spread in writing
Firmly fixed 'twixt covers new:
And this modern thought transferrence
Makes a dramatist of you.

BOOKS REVIEWED.

L'AIGLON; drama in six acts, en vers, de Edmond Rostand. Paris: Charpentier et Fasquelle; New York: Brentano's.

Such lengthy comment has been made upon Edmond Rostand's L'Aiglon on its stage presentations that after a reading of the play, as published in the original French, one finds little to add to what has been written. A careful reading brings a greater and more lasting appreciation of the power and dignity of the drama; of Rostand's wonderfully fertile vocabulary; of the beauty of his thought and expression and of his mastery of Alexandrine. That L'Aiglon, side by side with Cyrano de Bergerac, will live to become a classic, is unquestionable. The published play is entire and contains certain lines omitted in the acting versions. After the French fashion, the acts are subdivided into innumerable scenes. The acts have titles that follow the simile of the play's name. They are "Les Ailes Qui Poussent," "Les Ailes Qui Battent," "Les Ailes Qui S'Ouvrant," "Les Ailes Meutries," "Les Ailes Brisés," and "Les Ailes Fernées." The book is printed clearly and handsomely, on good paper, and the binding is excellent.

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McClure, Phillips and Company, of New York, have published, in a handsome volume, "The Richard Mansfield Acting Version of King Henry V." The book, plainly to gain favor with a certain class of collectors, bears the outward semblance of antiquity. The covers are of rough brown paper, the typographical work is in the old style, and the pages are, of course, artistically uneven in dimensions. To some this carefully planned crudity is certain to be most attractive, but to many more perhaps it will appear an irritating affectation. The style, now so much in vogue, may at its best be no more than cleverly imitative, and in the case of this edition of King Henry the Fifth the imitation strikes one as being a bit undignified. But this, to be sure, is merely a matter of personal taste. The business of the play is briefly but clearly set forth, and there are numerous and for the most part interesting footnotes on nearly every page. Some of the notes, however, are unnecessary, as for instance the information that "quick" means alive; that "conscience" may mean opinion, and that "terms," when used in a certain way, may mean words. Mr. Mansfield's introduction is interesting, and is to the credit of the player because of its straightforwardness and dignity. Mr. Mansfield says in part:

The inducements that led me to produce Henry the Fifth were a consideration of its healthy and virile tone (so diametrically in contrast to many of the performances now current); the nobility of its language, the breadth and power of which is not excelled by any living poet; the lesson it teaches of Godliness, honor, loyalty, courage, cheerfulness and perseverance; its beneficial influence upon young and old; the opportunity it affords for a pictorial representation of the costumes and armour, manners and customs, of that interesting period, and, perhaps, a desire to prove that the American stage is, even under difficulties, quite able to hold its own artistically with the European. The ambition of my stage career has been to prove the superiority of the American stage and the American actor, and I maintain that to-day against all those who pretend to the contrary.

The volume contains a fine portrait of Mr. Mansfield in the role of King Henry, and a reproduction of an ancient portrait of King Henry. There is printed also the full cast of the recent production at the Garden Theatre.

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"Players of the Present," Part II, by John Rouvé Clapp and Edwin Francis Edgett, is one of the two latest publications of the Dunlap Society, of New York. The other book, issued at the same time, is "Later American Plays," being a list, compiled by Robert F. Roden, of plays by American authors published and performed since 1831. The volumes are numbers eleven and twelve of the Dunlap Society's new series.

The second volume of "Players of the Present" is, like the first, a valuable addition to the annals of the American stage. The biographies are accurate, are written in a charming literary style, and the book is illustrated by a number of portraits. The actors and actresses who are the subjects of the biographical sketches are Isabel Irving, May Irwin, John Henry Jack, Louis James, Francesca Jananschek, Joseph Jefferson, Maud Jeffries, Henry Jewett, Mrs. W. G. Jones, Herbert Kelcey, John E. Kellerd, Kathryn Kidder, Wilton Lackaye, Jean Margaret Davenport Lander, William J. Le Moyne, Sarah Cowell Le Moyne, Elsie Leslie, Horace Lewis, Frank Losee, Lotta, Melbourne MacDowell, F. F. Mackay, John Malone, Mary Mannering, Richard Mansfield, Robert Bruce Mantell, Julia Marlowe, John E. Mason, Henry Miller, Bijou Heron, Jessie Millward, Margaret Jane Mitchell, Helena Modjeska, Frank Mordaunt, Edward J. Morgan, Clara Morris, Lewis Morrison, Alice Nielsen, James O'Neill, William F. Owen, Minnie Palmer, and Eben Plympton.

The "Later American Plays" is, of course, more of a book for reference than perusal, and to collectors of dramatic literature it should be very valuable. Brief biographical sketches of each dramatist are given, and in many instances bits of interesting data follow the names of the plays mentioned in the list. The period covered—1831 to 1900—has been so productive of plays that it would be impossible to compile anything like a complete record, but it is safe to say that the present volume contains the titles of the most representative plays of the past seventy years. The indices with which the book is supplied make the information within its covers very easy of access.

—

"Overhead in the Wittington Family" is the title of a handsome volume of pictures by C. Allan Gilbert that has just been issued by the Life Publishing Company, New York. Mr. Gilbert's work is known and admired by most readers of the illustrated periodicals, and in the present collection are shown some of the best wash drawings that have yet come from his skillful hand. The paper used for the reproductions is of the best and the binding of the volume is novel and attractive.

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THE MANAGER.

There was a man of some renown,
Who managed a playhouse in our town.
He was wont to say, with a gesture free,
"Don't *do* anything till you hear from me."

The actors bowed with respectful mien
To the law of this king who was more than queen.
Tho' worn with waiting, they swore with vim
Not to *do* anything till they heard from him.

The years rolled by, and the motley throng
Still shrieked that the "king can do no wrong."
So they paced the rialto unshaven and grim,
Doing nothing until they should hear from him.

Till one poor wight was jailed for debt.
He wrote to the manager, hoping yet.
Back came the repig, sent C. O. D.,
"Don't *do* anything till you hear from me."

MABEL GREY.

AMATEUR NOTES.

The Alumni Association of the College of Pharmacy, St. Louis, played The Corner Drug Store on Jan. 31, the players including William H. Lamont, H. Edward Miller, Arthur Marquardt, Harry Kinetsky, Paul Schneider, L. A. Seitz, Emma Zskhokke, Mai Boehmen, and Dollie Wallance. G. H. J. Andrews was musical director.

The First Separate Company, N. G. S. N. Y., gave a minstrel performance at Rochester on Jan. 31. In the bill were Charles E. Welch, Harry Cansdale, Harry Wilson, Guy Bass, Ed Chrisky, Lionel Whitney, Tommy Dee, Matthew Hogan, John Leary, Winfield Guy, William C. Brackley, Reiff Brothers, F. Clayton Lamphan, Dan, Frank and Walter Carroll, John W. Sargent, Frank J. E. McCauley, John H. Hall, Albert W. Bement, and Wern Ress.

The Chicago University Dramatic Club will play Miss Flim Flam on March 1, with R. T. Rogers, C. E. Manning, Walker McLaury, Jesse Cook, Leona Canterbury, Margaret Coulter, Lena Small, Florence Miller, and Louise Dodge in the cast. H. Stanley Davies will coach the "co-eds." The play is announced as the work of Sydney Grundy, and this might startle one who knew Mr. Grundy never wrote anything called Miss Flim Flam. Inspection of the cast, however, discloses the fact that it is but The Arabian Nights under another title.

Civil Rights and Religion in England in the Days of Oliver Cromwell was played by society amateurs at Gettysburg, Pa., on Feb. 5, the cast including William F. Dill, Robert McClean, Luther A. Weigle, Mary Benner, Mary Sieber, Mary Hake, Marjory Deadrick, and Ida Wisotzkey.

The Toledo Dramatic Club played The Haunted Mill, with Susie McGuire, John Phelan, Helen O'Connell, E. S. Blanchard, Charles Kirk, Margaret Regan, and Mrs. E. S. Blanchard in the cast. J. J. Flood directed.

The Crescent Hill Minstrels have been organized in Louisville and they will soon give a performance, with Gray McGowan, F. L. Koop, E. F. Davidson, C. L. Sapp, Larry Truman, Tom Gilmore, Wallace Embry, and George McConnell in prominent parts.

The Young Men's Catholic Casino will put on Uncle Rube at the Grand Opera House, Leavenworth, Kan., Feb. 19.

NOTES OF NEW THEATRES.

A new theatre will be added to the amusement places of Buffalo by May 1, in order to catch the crowds that will throng the city during the Pan American Exposition. The old Lafayette Church property, on Lafayette Street, facing Lafayette Square, in the very heart of the city, has been leased for five years by W. M. Luther and Mrs. Clara Bagg, and the church will be transformed into a commodious fireproof theatre of 1,500 capacity. Plans prepared by Architect F. W. Caulkins have been submitted to the Bureau of Buildings, and provide for the use of the present outer walls and entire remodeling of the interior. The project is backed by the Empire circuit, which includes Kernan and Rife, of Baltimore and Washington; Drew and Campbell, of Cleveland; Harry Williams, of Cleveland, and others. The new theatre will be devoted to burlesque attractions. Charles M. Bagg, the Syracuse manager, will be the manager.

Wiley and Kirby have leased the site of the present Boone, Ia., Opera House, and will erect thereon a handsome new playhouse with a seating capacity of 1,000. The stage will be 40 feet deep and 48 feet wide. The proscenium opening will measure 30 x 30 feet. Prescott and Company, of Marshalltown, Ia., are the architects.

Contracts have been awarded for the construction of the new theatre at Elkton, Ky., and work will begin at once. The house will open next season.

A new theatre, it is rumored, is to be built at Sioux City, Iowa. The city has now a handsome theatre, the Grand Opera House, that is all its population would seem to warrant.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

D. L., New York city: Mary Hampton, we believe, is at present disengaged.

CONSTANT READER, Grand Rapids, Mich.: There were several "all star" casts of The Rivals.

Mrs. E. D., Brooklyn: Hazel Kirke was first played at the Madison Square Theatre, this city, on Feb. 4, 1880.

W. W. P., Colorado Springs, Col.: We find no record of the appearance of Julia Marlowe in the role mentioned.

D. A. L., Rome, N. Y.: Mabelle Gillman originated the title part in The Casino Girl both here and in London. In London she was succeeded by Marie George.

E. H. J., Easton, Pa.; M. C. S., St. Louis; M. R., Springfield, O.; H. W. R., Boston: Letters addressed in care of THE MIRROR will be advertised for touring players.

READER, Newark, N. J.: 1. John Waldron had played leading roles both in this country and in England before joining the New Century Stock company, Newark. 2. Una Abell Brinker also had played leading roles before joining the same company.

"AMBITIOUS:" "I am a refined and intelligent young woman and am very desirous to become an actress' maid. What steps ought I to take in this matter?" An advertisement of your qualifications in THE MIRROR perhaps would be the best means for procuring such a position.

B. E., Northampton, Mass.: We do not know of any exclusively Summer theatres in New York or New England that play stock companies, except those in Maine. There are usually Summer stock companies at regular theatres in Buffalo, Syracuse, Rochester, Albany, and Providence.

READER, La Salle, Ill.: The Prodigal Father was originally produced at the Alvin Theatre, Pittsburg, on May 23, 1892, with this cast: Percival, Charles Lothian; Genevera, Ruth Carpenter; Smith, Edward See; Stanley Dodge, W. H. Thompson; Beresford Malone, Ivan Peronet; Germain Robinson, George C. Boniface, Jr.; Carolyn Bond, Alice Esden; Birdikins, La Regaloncita.

THE PLAYERS' CHRONOLOGY.

February.

12 Death of Ben Jonson, 1637.
13 Death of Madame Pelisi, Washington, 1890.
The Gregory Row, Covent Garden, London, 1847.
English debut of Charlotte Cushman, 1845.
14 Death of Sol Smith, St. Louis, 1869.
Birth of J. H. McVicker, New York, 1822.
Birth of William J. Scanlan, Springfield, Mass., 1850.
First American appearance of Charles Fechter as Hamlet, 1870.
15 Death of George Anne Bellamy, London, 1788.
Death of May Brooklyn, San Francisco, 1894.
Birth of Nelson Wheatcroft, London, 1862.
16 Birth of Henry C. Jarrett, Baltimore, 1828.
Debut of P. C. Cunningham, Boston, 1835.
17 Birth of Georgiana Barrett, New York, 1829.
Debut of Matilda Heron, Philadelphia, 1854.
Debut at Academy of Music, New York, of Anna Lucoste, 1848.
18 Death of Charlotte Cushman, 1876.
Debut of William Mestayer, Boston, 1827.

THE USHER.

The change of plan in his stock company announced by Daniel Frohman practically takes away one of the two remaining first-class organizations in this city conducted on the stock principle.

In deciding to make Hilda Spong a "star" and utilize the members of the company as her support, Mr. Frohman gives as a reason that "outside of New York theatregoers do not take kindly to the stock company idea unless the plays in its repertoire are of unusual strength and interest."

Perhaps this view of the case accounts for the rapid transformation into so-called "stars" of a number of actors of respectable abilities who have managed to win a modicum of public favor.

But it is rather absurd to suppose that the placarding of the names of such actors in large type adds a particle to their artistic stature or induces people in other cities to believe that the plays in which they appear are any better than they would be thought in other circumstances.

●

The third abrupt closing of the Savoy Theatre since the season opened, followed by a renewal of landlord's proceedings to dispossess the lessee, has directed attention once more to the misfortunes of that establishment.

Mr. Tyler's explanation of his reasons for declining to advance any more money to the manager and the resultant withdrawal of Unleavened Bread have strengthened the position taken recently by Henrietta Crosman with reference to the Savoy. It appears that a considerable part of the money lent to Mr. Aarons by Mr. Tyler was used to refund the Mistress Nell advance sale!

What the outcome will be it is difficult to foretell. Mr. Aarons professes to be able to raise the money necessary to meet his obligations and continue, while the owners desire to relieve themselves of the present tenant and find a new one.

●

In an editorial on the perennial subject of ticket speculators the *Tribune* says: "Of course, any theatre manager can get rid of speculators if he wants to do so. And wherever ticket speculators are found it is pretty safe to conclude that the manager is either sharing their profits with them as the price of their toleration or is indifferent to the comfort and welfare of his patrons."

THE MIRROR has said the same thing repeatedly, and the public is not ignorant of the game played at its expense by managers and speculators in combination.

With a few exceptions managers in this city "stand in" with speculators; in two cases of which I have knowledge they run the speculating part of the business wholly themselves, using salaried employes for the purpose.

●

Norman Hapgood, whose dramatic criticisms in the *Commercial Advertiser* and essays in the magazines are closely followed by a large and serious-minded circle of readers, has planned to go abroad for a few months. He expects to sail for the other side in March and return at the beginning of the next dramatic season.

●

Lover's Lane is not a good play. Its characters are caricatures, not types; its plot is disjointed; its sentiment mawkish and its humor reminiscent.

But it is very well played. The cast has been carefully selected, and it presents several persons whose interpretations are highly successful. Among these Milly James as the charity girl, Simplicity, is entitled to first place.

She is the daughter of Louis James, and in the somewhat preposterous part that Mr. Fitch has given her she acts with rare quaintness, humor and skill.

●

The receipts for the Bernhardt engagement for two weeks at the Illinois Theatre, Chicago, are stated to have been $46,000.

Mr. Grau's representative claims that the receipts must reach $24,000 a week to pay expenses. That being the case the Chicago engagement must have occasioned a loss.

But Mr. Grau insists that the engagement cleared a profit. If that is true, then the claim of the amount of weekly expenses must be untrue.

●

The reconsideration by the Dramatists Club of Daniel Frohman's offer to perform a couple of American plays at special matinees was a sensible action.

The conditions governing the contest were not such as to permit representative writers to compete, and it is very generally recognized that a perfunctory special performance of a new play is not a final, or even a fair, test of its merits.

Besides, the pretense that the proposed matinee trials were for the purpose of "encouraging" the native drama was altogether too tenuous.

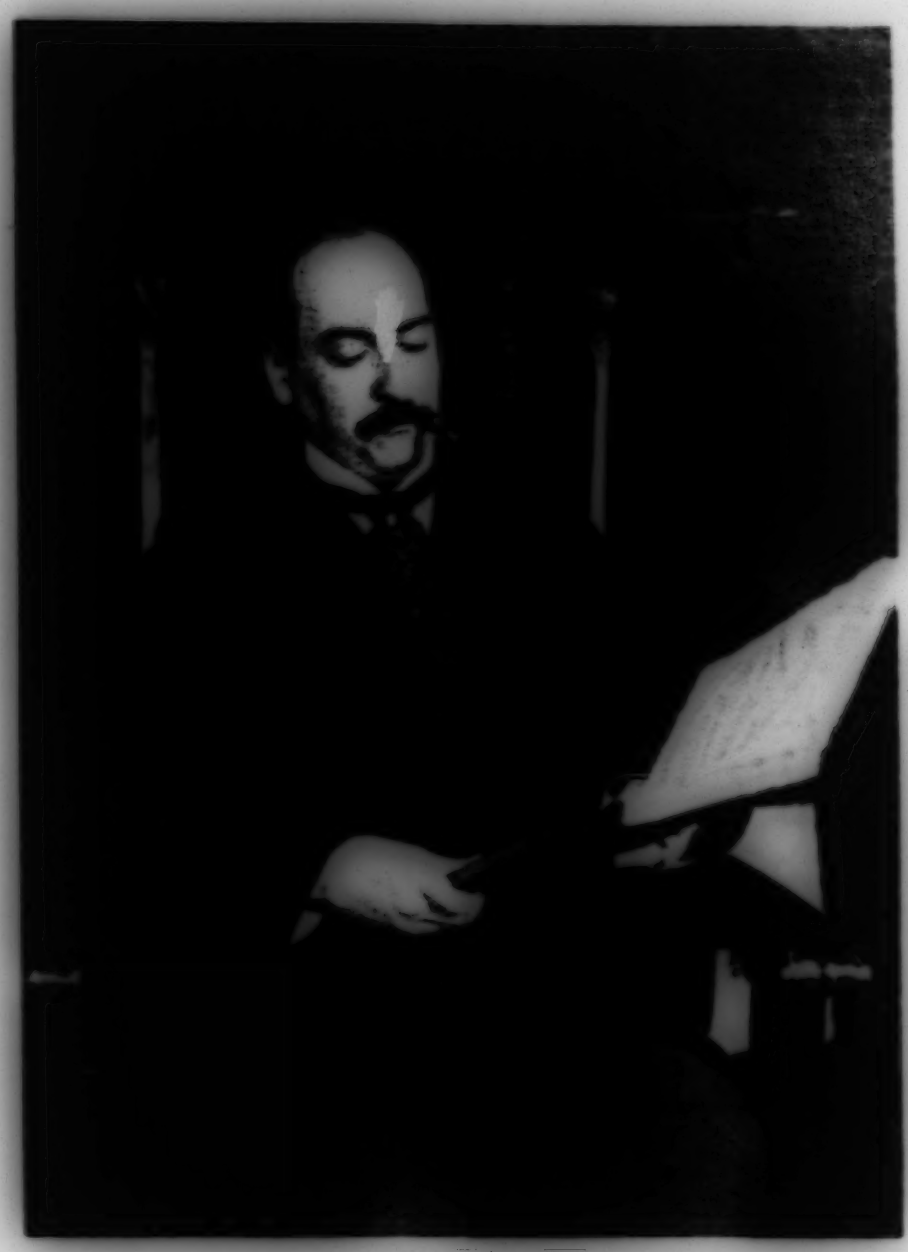
●

The White Rats have just given an illustration of the effectiveness of organization in combating the aggressions of organization.

Had the Vaudeville Managers' Association not come into being there would have been no necessity for the vaudeville performers to combine. The managers organized to benefit themselves; the performers followed suit.

There is strength in union, and the most remarkable feature of the White Rats is its cohesiveness. Individual performers have laid aside purely selfish considerations to make common cause for the common weal. If they continue to hold together and to exercise their collective power judiciously, they will be able to correct or prevent possible abuses that otherwise would have gone unchecked.

The White Rats have set an example in intelligent co-operation to members of the dramatic profession. Freedom from the dictates of the sordid "combine" of theatrical speculators doubtless could be secured by organization.



HARRY B. SMITH.

Here is Harry B. Smith. His name is far more familiar than his countenance—which is greatly to his credit. Harry B. Smith was born in Buffalo forty years ago. Twenty years ago he was a chorus singer in a ten-twenty-thirty comic opera company. Then he sank into journalism. Then he got down to writing librettos. At length he wrote Robin Hood. Robin Hood brought fame and fortune to him. He bought rare books with the fortune, and still lives on the fame. Harry B. Smith is now at the head of a lucrative manufacturing business. He keeps the American market supplied with comic opera librettos. His antique books work overtime getting out ideas, situations, jests, gibes and jingles. When the books have piled enough material on Harry B. Smith's desk, Harry B. Smith ties it up in a bundle and bids his slave, Fame, carry it to a manager. Fame is such a good talker that the libretto is always accepted. But even Fame grows old and decrepit. There is danger that some day the messenger will not be strong enough to bear the semiannual libretto beyond the portals of Harry B. Smith's library. That, apparently, never occurred to Harry B. Smith. He is self satisfied—and well he may be.

THE JEWISH KING LEAR.

Jacob Adler, the patriarch of the Jewish players of New York—though he is but little beyond fifty—too rarely appears on the stage nowadays. He is the senior member of the firm of Adler, Edelstein, Thomashefsky and Mogulesko, lessees and managers of the People's Theatre. His managerial duties occupy most of his time. But occasionally the actor-manager resumes his place back of the footlights, to the deep gratification of the Ghetto public, and plays Salomon Kaus, or his more famous role, David Meisheles, in The Jewish King Lear. In the latter character he has appeared no less than five hundred times in the local Jewish theatres, but the play has apparently lost none of its drawing powers, nor have the Yiddish theatregoers grown tired of seeing their favorite actor in the leading role. At the matinee of Feb. 2 a special performance of The Jewish King Lear was given, and the theatre was filled to its utmost capacity long before the rise of the curtain. The curtain at the People's, by the way, is one of the most striking in town. It bears a picture, almost the size of the proscenium opening, of Moses on Mount Sinai, displaying the tablets of stone to the children of Israel. The composition of the painting is admirable, the hosts of the Israelites stretch back in magnificent distance, the figures are well drawn, the coloring is rich, and the curtain is as impressive in its effects as it is appropriate to the theatre.

The Jewish King Lear is not, as might be supposed, a translation nor even an adaptation of Shakespeare's play. It is, instead, a modern paraphrase of that magnificent drama. The scenes are laid in Russia, ten or fifteen years ago, and all of the characters are Jews. The chief person of the play is David Meisheles, a wealthy rabbi, who, desiring to spend the last years of his life in Jerusalem, gives his entire estate to the husband of his eldest daughter, with the understanding that a small allowance shall be sent monthly to provide for the necessities of life for himself and his wife until the time of their death. Tabele, the youngest daughter, opposes this plan, and her lover, a young medical student, warns the rabbi that he may meet the fate of Shakespeare's King Lear. In introducing these two progressive young Jews, both of whom are ambitious to enter the great world beyond the pale of the Ghetto, the dramatist presents an interesting sociological condition. The rest of the characters in the play are orthodox Jews, wrapped up completely in the beliefs and traditions of the old faith. The two young people represent the broader ambition of the rising generation of the Jews; and in a way the drama is a plea for progression and for the casting off of habits of thought that chain the young within the limitations of the old. The play follows, to an extent, the lines of emotion that are dominant in King Lear. Meisheles, having given away his property, is cast off entirely by his thankless son-in-law and finally becomes a beggar in the streets. He grows blind, decrepit, helpless, and sinks with his old wife into the deepest abyss of misery. At the last, when he has sounded the depths of human woe, the one gleam of joy that penetrates his broken heart comes through his daughter Tabele, whom he had cast out of his affections because of her rebellion against the established customs of his race, but who now, about to marry the young surgeon, welcomes him to her home.

The impersonation of Meisheles by Mr. Adler was intensely appealing to the sympathies throughout the play. In the first act he was the proud, astute, rather dictatorial rabbi, receiving the veneration from his family and friends that his position commanded. His every word, delivered with the ring of authority, was listened to with respect. Surrounded by every luxury that wealth might provide, he was enabled to enjoy a mental luxury of peace, honor and dignity. In the later acts Mr. Adler's dramatic powers were more brilliantly displayed. Torn by mental and physical suffering, the old rabbi yet clings to a semblance of the dignity that formerly was his, and in depicting this the actor was artistic in the extreme. Nothing could have been more impressive than his delivery of a speech beginning with a command for "respect for the Jewish King Lear," and ending with a beggar's whine, "give alms to the Jewish King Lear." In the role the actor had the task of running almost the whole gamut of human passions, and it is not too much to say that never once did he strike a false note—never once did he fail to awaken in the hearts of his hearers a tone in perfect accord with that of his emotion of the moment.

Each of the members of the supporting company was worthy of the star and of the character that he or she portrayed. Mrs. Adler, as Tabele, played with distinction, grace and a sincerity that was most appealing. Mrs. Manne, as the rabbi's wife, gave a character impersonation that was little less than superb. The pathos expressed in her facial expression, her gestures and her bearing was effective in the extreme. Mogulesko, as Shamai, a comic servant, displayed his excellent powers in comedy, and Levenson, as Jaffe, the young doctor, was attractively manly.

In mounting and scenic effects the production was surprisingly good. The first scene, the interior of the rabbi's house while a banquet is in progress, was full of color and brilliancy. The costumes were handsome, and in most instances the groupings were very good indeed. The play now running regularly at the People's is The Emigrants, a drama of Russian and American life, that has won great popularity in the Ghetto.

ENGAGEMENTS.

Elsa Van Brahm, with William Morris in When We Were Twenty-One.

Joseph A. Weber, for To Have and to Hold.

Bertha Welby, for The Tide of Life, succeeding the late Connie Thompson.

C. Jay Williams, with William A. Brady.

PERSONAL.

Byron, N. Lyon Studio, New York.

BINGHAM.—Amelia Bingham, the new actress-manager, whose company at the Bijou Theatre has made one of the most notable successes of the season in The Climbers, is well fitted by experience for the position that she now occupies. In her childhood, which she spent in Ohio, she studied painting with her father, an artist, who wished her to follow his profession. Her inclination, however, was for the stage, and making her debut after her marriage to Lloyd Bingham, she stepped almost immediately into popularity as an actress. Miss Bingham has also ventured into literature with success. Her impersonation of Mrs. Sterling, in The Climbers, has been highly praised, as has been the work of the excellent company with which she has surrounded herself.

ROBSON.—May Robson, said to be dissatisfied with the line of roles that she has been called upon to play under present management, will branch out next season as a star and has three new plays already under consideration.

MASON.—John Mason will be one of next season's flock of new stars, appearing under management of Jacob Litt, in a play yet to be selected.

SPONG.—Hilda Spong will be featured when Daniel Frohman's stock company start on their Spring tour, presenting Lady Huntworth's Experiment.

HELD.—Anna Held's next season will open with an engagement at the New York Casino in a new play by Harry B. Smith.

MILLIKEN.—Sandol Milliken makes her first local appearance as leading lady with Jefferson De Angelis in A Royal Rogue at the Harlem Opera House this week.

STRAUSS.—Eduard Strauss was injured last Thursday in a railway wreck at Pittsburg. Although not severely hurt, Herr Strauss was not able to conduct the concert arranged for his orchestra in Baltimore the same day.

HART.—Joseph Hart closed a contract with William A. Brady to produce Foxy Grandpa at the Manhattan Theatre with Mr. Hart in the title-role. The production will doubtless be billed in the near future.

BERNHARDT.—Sarah Bernhardt had her life insured while in Chicago. The policy is for $1,000,000, the beneficiary is Maurice Bernhardt, and the date of the actress' birth is given as Oct. 22, 1844.

GOODWIN.—Nat C. Goodwin has announced that his promised production of The Merchant of Venice will be made in this city on May 1.

LOFTUS.—Cecilia Loftus was knocked down and severely injured by an unfeeling milk wagon in Lexington Avenue on Tuesday, and is only now able to resume her part in Lady Huntworth's Experiment at Daly's, which was played during her absence by Beatrice Morgan.

MANNERING.—Mary Mannering will probably continue in Janice Meredith next season in such cities as she may not visit this season. Before next Spring she may try a new play. Miss Mannering will be succeeded at Wallack's Theatre on Feb. 25 by Louis Mann and Clara Lipman in All on Account of Eliza.

ADAMS.—Maude Adams will be seen at the Knickerbocker Theatre next October in a revival of As You Like It. Later she will appear as Peg Woffington and in a new play by J. M. Barrie.

REED.—Roland Reed was reported to be resting easily at his home in this city when this issue was sent to press. His condition, however, is very serious, and small hopes are entertained for his recovery.

JEFFERSON.—William Winter Jefferson has engaged passage for Europe on the steamship *Maria Theresa*, sailing early in May. He will spend several months in travel on the Continent.

CURRENT ATTRACTIONS.

[illegible] West 125th St.,
[illegible] A Royal Rogue.
[illegible] 241 West 125th St.,
[illegible]
[illegible] to 10:45 p. m.
[illegible] Lexington Ave.,
[illegible] to 10:45 p. m.
CARNEGIE HALL (Broadway and [illegible]
[illegible]
CARNEGIE HALL (Seventh Ave. and [illegible] St.,
Lincoln Birthday Celebration, Monday, Feb. 11.
NEW YORK (Broadway and 44th St.), Lost—1903
Throne—5th Week—50 to 55 Times.
CRITERION (Broadway and 44th St.), John Mason
in When Knighthood Was in Flower—6th Week
—29 to 36 Times.
BERKELEY LYCEUM (23 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Mr. Lucy Is?
Week—4 to 8 Times.
REPUBLIC (209-211 West 42d St., adjoining The Victoria), Viola Allen in In the Palace of the King
—7th Week—50 to 58 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Henry
Greenwall Stock in All the Comforts of Home.
MURRAY HILL (Lexington Ave. and 41st St.), Henry
V. Donnell Stock in Too Much Johnson.
BROADWAY (Broadway and 41st St.), Vienna Life
(Winter Exit), 4th Week—26 to 27 Times.
MENDELSSOHN HALL (113 West 40th St.), Sara
Anderson Recital, Feb. 8.
EMPIRE (Broadway and 40th St.), Mrs. Dane's Defence—7th Week—50 to 58 Times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Grand Opera in Italian, French, and German—Repertoire 9th Week, Tristan und Isolde (German), Les Huguenots (French), LAfricaine (French).
CASINO (Broadway and 39th St., Florodora—14th Week—98 to 106 Times.
KNICKERBOCKER (Broadway and 38th St.), Nat C. Goodwin and Maxine Elliott in When We Were Twenty-one—Revival—41 plus 4th Week—22 to 29 Times.
HERALD SQUARE (Broadway and 35th St.), The Girl from Up There—6th Week—41 to 49 Times.
GARRICK (65th St., East of Sixth Ave.), Captain Jinks of the Horse Marines 2d Week 9 to 14 Times.
KOSTER AND BIAL'S (145-149 West 34th St.), Vaudeville.
SAVOY (112 West 34th St.), Closed Wed. Eve., Feb. 6.
MANHATTAN (1285-1287 Broadway), Lover's Lane—2d Week—6 to 14 Times.
THIRD AVENUE (Third Ave. and 31st St.), Hearts of the Blue Ridge.
BIJOU (1239 Broadway), Amelia Bingham in The Climbers—5th Week—32 to 40 Times.
WALLACK'S (Broadway and 30th St.), Mary Mannering in Janice Meredith—10th Week—75 to 83 Times.
DALY'S (Broadway and 30th St.), Daniel Frohman Stock in Lady Huntworth's Experiment—9th Week—61 to 69 Times.
WEBER AND FIELDS' (Broadway and 29th St.), Fiddle-De-Dee—24th Week—182 to 189 Times, and Travesties on A Royal Family and The Gay Lord Quex—9th Week—61 to 68 Times.
COMEDY (Broadway and 29th St.), Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville—12:30 to 10:45 p. m.
GARDEN (Madison Ave. and 27th St.), Under Two Flags—2d Week—7 to 15 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.).
MINER'S (212-214 Eighth Ave.), The Oriental Burlesquers.
MADISON SQUARE (24th St., nr. Broadway), William Collier in On the Quiet—1st Week—1 to 9 Times.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Henry Miller in Richard Savage—2d Week—9 to 16 Times.
EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Continuous Vaudeville—12:30 to 10:45 p. m.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Peter F. Dailey in Hodge, Podge and Company.
IRVING PLACE (Southwest cor. 14th St.), German Tragedy, Comedy, Drama and Opera.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), Chauncey Olcott in Garrett O'Magh—6th Week—41 to 49 Times.
KEITH'S (East 14th St., nr. Broadway), Continuous Vaudeville—12:00 to 11:00 p. m.
ACADEMY (Irving Place and 14th St.), Effie Ellsler in Barbara Frietchie—3d Week—17 to 25 Times.
TONY PASTOR'S (141-147 East 14th St.), Continuous Vaudeville—12:30 to 11:00 p. m.
DEWEY (126-132 East 14th St.), The Dewey Burlesquers.
STAR (Broadway and 13th St.), Across the Pacific.
GERMANIA (147 East 8th St.), Adolf Philipp in Der Millionen Schwab—8th Week—48 to 55 Times.
LONDON (225-227 Bowery), The Ramblers.
PEOPLE'S (199-203 Bowery), The Hebrew Drama.
MINER'S (165-167 Bowery), Robert Manchester's Cracker Jacks.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Eduard Strauss Farewell Concert, Mon. Eve., Feb. 11.
PARK (383 Fulton St.), Frank E. Baker Stock in A Soldier of the Empire—8th Week of season.
LYDE AND BEHMAN'S (540-552 Adams St.), Vaudeville every afternoon and evening.
NOVELTY (Driggs Ave. and South 4th St.), Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), The Dairy Farm.
PAYTON (Lee Ave., opposite Taylor St.), Corse Payton Stock in The Octoroon.
UNIQUE (194-196 Grand St.), The Australian Burlesquers.
LYCEUM (Montrose Ave. and Leonard St.), The Sidewalks of New York.
CRITERION (Fulton St., opposite Grand Ave.), Closed Saturday, Dec. 15.
AMPHION (437-441 Bedford Ave.), Mathews and Bulger in The Night of the Fourth.
STAR (391-397 Jay St., nr. Fulton St.), The Broadway Burlesquers.
EMPIRE (101-107 South 6th St.), Rose Sydell's London Belles.
COLUMBIA (Washington, Tillary and Adams Sts.), The Burgomaster.
GAIETY (Broadway and Middleton Sts.), McFadden's Row of Flats.
BIJOU (Smith and Livingston Sts.), Harry Lacy in The Still Alarm.
MONTAUK (585-587 Fulton St.), Annie Russell in A Royal Family 175 plus 24 Week—9 to 17 Times.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.), Vaudeville every afternoon and evening.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), Vaudeville every afternoon and evening.

AT THE THEATRES.

Garden—Under Two Flags.

Drama in five acts by Paul M. Potter. Produced Feb. 5, 1901.

Hon. Bertie Cecil	Francis Carlyle
John, Earl of Rockingham	Maclyn Arbuckle
Bake	Edwin S. Abeles
Countess of Warminster	Rose Snyder
Lady Venetia Lyonesse	Margaret Robinson
Marquis of Chateauroy	Campbell Gollan
Lord Constantin	Arthur Bruce
Pierre Baroni	Albert Bruning
Renee Baroni	Grace Elliston
Maitre Savignol	Frank Browning
General Lamoriciere	Matt Snyder
Paul Lamoriciere	Madge West
Captain De Chanrelon	Beresford Webb
En-ta-Maboull	Frank Leyden
Beau Bruno	Tefft Johnson
Grizzly Beard	James Allen
Tiger Claw	W. J. Welch
Thetac	George Gaston
Abd-el-Kareen	Albert Bruning
Bou Allam	William Sissons
Si Hassan	W. H. Smith
Amineh	Mrs. F. M. Bates
Noureddin	Arthur Benson
Yussuf	Malcolm Gunn
A Missionary	Robert Tice
A Settler	Lem Roberts
Felicie	Mary Bayly
Cigarette	Blanche Bates

Paul M. Potter's dramatization of Ouida's "**Under Two Flags**" was acted for the **first time at the Garden Theatre** last Tuesday evening. **The presentation** of a new play founded upon so old and well-worn a theme might **have aroused** but little interest had it not **been for the fact** that the production brought **forward the popular** actress **Blanche Bates in the character** of Cigarette, and that much **had been** promised in the way of scenic [illegible]. In these circumstances the opening performance drew an audience that completely filled the theatre.

The story of Under Two Flags as unfolded in Mr. Potter's play differs widely from the book and from its earlier dramatizations. It appears that in melting down the material furnished by the novel, to recoin it into the currency of the stage, Mr. Potter threw into the crucible a considerable quantity of dramatic metal that Ouida dreamed not of when she made the once popular story. Many of the scenes would assay about 10 per cent. Ouida and 90 per cent. Potter. Moreover, the dramatist has taken the liberty of bringing the action of the play into the present period—a change for which there seems to be no reason nor excuse. Just now the French are not making war in Algiers, and some time ago the *zouaves* was officially banished from the French army. The one purpose, apparently, that Mr. Potter had in moving forward the date of the action was that a bit of modern slang might be introduced in the dialogue. None of the up-to-date talk is clever enough to atone for the sacrifice of accuracy.

The play is built upon purely melodramatic lines. Many of the situations are worked out strongly, but always conventionally. There is no delicacy of treatment, no employment of the subtleties of the dramatist's art. The colors used are primary colors—garish, bold and strongly contrasting. Nearly all of the faults, as well as many of the virtues of melodrama are to be seen in Mr. Potter's Under Two Flags. It is a work that if carefully dissected and considered point by point might be conscientiously condemned as worthless; yet, taken in its entirety, and viewed simply as a means of entertainment it is undoubtedly successful. Few theatregoers are too *blase* to be moved by its stronger situations, and few indeed are too critical to be delighted by its scenic display. In the matter of stage settings and stage-management the production is among the finest ever seen in New York.

The first scene shows the interior of old Baroni's curiosity shop in Rouen. Bertie Cecil is introduced, with Lady Venetia, whom he is about to marry, and for whom he purchases a costly bracelet. He is in possession of an enormous fortune, recently inherited, and is a typical upper-class English gentleman. After Bertie's departure from the shop, his cousin, the Marquis of Chateauroy, enters, and induces the daughter of old Baroni to write and forge a will making him the inheritor of the estate of which Bertie is the rightful owner. In the second scene, the Wintergarden of Chateauroy Manor, this forged will is displayed. The engagement between Bertie and Venetia is broken, and Bertie, believing himself to be penniless, decides to go to Algiers with his friend, the Earl of Rockingham, to join the French Chasseurs d'Afrique. He denounces Venetia and his cousin, the Marquis, in good round melodramtic terms as the curtain falls.

The second act takes place two years later in the wineshop of the "Ace of Spades" in Algiers. The scene, with its crowds of soldiers, dancing girls and natives is picturesque in the extreme. Bertie, now known as Victor, a non-commissioned officer of Chasseurs, is a favorite among the men and the idol of the women. Cigarette, the "daughter of the regiment," the bravest and the handsomest of *vivandieres*, enters. She loves Bertie with all the passion of her nature. Bertie, in return, cares for her, though he treasures in his heart the memory of Venetia. Suddenly and unexpectedly Venetia appears. She is now the wife of the Marquis of Chateauroy, who has been made the colonel of Bertie's regiment. Cigarette, learning that the beautiful Englishwoman is the former sweetheart of Bertie, becomes madly jealous of her, and swears that she will kill the woman who holds the better part of her lover's affections. The act ends with a wild dance of soldiers and camp followers, in which Cigarette, the central figure, strives to hide her anger by a semblance of gaiety. This scene is badly contrived dramatically. It is a cheap device worked out vulgarly, and through it Cigarette loses rather than gains sympathy.

The third act contains three scenes, of which the first is the Casbah of Algiers. Chateauroy has formally taken command of the regiment, and Cigarette makes it her business to get into his good graces. Not knowing that Chateauroy is the husband of Venetia, and wishing to prevent Bertie from keeping a tryst with her rival, Cigarette tells the colonel of the meeting that is to take place that night between his wife and her former lover. Chateauroy vows vengeance. At this point word comes that General Lamoriciere is approaching the Casbah across a stretch of dangerous quicksand. To add to his peril a dense fog drifts up from the sea. Cigarette goes to the rescue and brings the General and his little son to safety. The second scene is a room in a ruined castle in which Cigarette and Bertie are living. Cigarette pleads with Bertie not to keep his appointment with Venetia, but to write, breaking all ties with her. Bertie, at length seeming to realize the intensity of Cigarette's love for him, promises to give up Venetia forever. He decides, however, to keep his tryst and give his message verbally. Cigarette, thinking that he has been false to his promise, and that he has gone to elope with the Colonel's wife, follows him to the meeting place. The third scene is a beautiful interior of the Villa Aiyussa, through the broad windows of which is seen the ocean, with warships lying at anchor, all beautifully lighted by the moon. Bertie meets Venetia and ends his affair with her. Cigarette enters, and, finding that Bertie has kept his promise, tries to save him from the Colonel's wrath. The Colonel, however, finding Bertie with Venetia, orders his arrest. Bertie knocks his enemy down and is taken to prison with the prospect of being shot at sunrise for assaulting his superior officer.

The fourth act opens with a scene showing the interior of Bildah Fort, the headquarters of General Lamoriciere. Cigarette comes to plead with the General to spare Bertie's life. The General refuses, but directly Cigarette manages to save the General's son from death at the hands of a witch-doctress and the officer signs an order for Bertie's release. This situation, so time-worn and theatrical in itself, was crudely worked in, and it served to arouse more smiles at the dramatist's naivety than thrills over the heroism of the *vivandiere*. At the moment the melodrama came perilously near burlesque. The second scene, showing Chellala Gorge, is beyond a doubt the finest setting of its kind ever exhibited in New York. In the foreground is a spring and drinking pool beside which stands a solitary palm tree. Beyond, and stretching up to the flies, is a series of rocky peaks, in splendid perspective. Up through the rocks winds a trail, upon which, when the scene is first disclosed, stand groups of Bedouins watching for the coming of Cigarette, whom they believe to be a witch and whom they plan to murder. Cigarette dashes in, on horseback, bent upon getting the reprieve to the Colonel before the execution takes place. She is captured and despite her entreaties is condemned by the Bedouins to be shot at once. Several captives are brought in, among them the daughter of old Baroni, who has come to Algiers to confess to Bertie the forgery of the will that robbed him of his fortune. Preparations are made for the execution of Cigarette, when suddenly the outposts give warning of the approach of a simoon. The wind shrieks among the crags, the palm tree bends almost to the ground and the sand whirls in clouds over the prostrate Bedouins. In the midst of the storm Cigarette mounts her horse, and, before her captors realize her purpose, dashes up the trail this way and that, and escapes. The effect was as thrilling as any that the craft of the stage might devise.

The last act takes place in the room of Cigarette in the ruined castle. Bertie is free, has received the news that the fortune will soon be his again, and is almost persuaded that he should marry Cigarette. He has first, however, to fight a duel with the Marquis Chateauroy. He hides this from Cigarette, and goes out to meet his enemy with a promise to return in half an hour. Cigarette guesses the truth and follows him. She rushes between the two adversaries and receives the bullet that would otherwise have ended Bertie's life. The Marquis is killed in the engagement. Cigarette is carried into the room of her castle and dies in the arms of her lover.

The character of Cigarette, as drawn by Mr. Potter, is rather more highly colored than in Ouida's novel. She is made a very improbable young woman, but a very interesting young woman dramatically. Miss Bates added to its attractiveness her delightful personality and the charm of her admirable art. She acted with broad vigor and power, covering at times the crudities of the play with her adroit methods, and in the situations really well contrived rising to her full height of emotional intensity. The role, however, offered few opportunities for the display of Miss Bates' finest qualities. The one fault to be found with her impersonation was that it lacked to a degree the foreign flavor of the character. Miss Bates was rather too thoroughly American. Especially in the scene between Cigarette and Venetia Miss Bates seemed more a daughter of the Sierras than a daughter of the regiment of Chasseurs. But always was Miss Bates appealing, and one could scarcely wish to see a more charming Cigarette.

The role of Bertie Cecil was played satisfactorily by Francis Carlyle. Bertie Cecil is certainly the master cad of fiction, and in the play his character is no less disagreeable than in the book. Mr. Carlyle acted in conventional fashion, and except for his unsympathetic voice, his performance was adequate. Maclyn Arbuckle was an admirable Earl of Rockingham—good natured, jovial and devil-may-care. Though Mr. Arbuckle's impersonation was exaggerated it was well in keeping with the play, and won the admiration of the audience. Campbell Gollan was an excellent villain as the Marquis of Chateauroy; Edward S. Abeles, as Bake, gave a very creditable performance; and Albert Bruning played the roles of Baroni and Abd-El-Kareen very acceptably. Margaret Robinson, in the unsympathetic role of Venetia, played with sincerity and grace; Rose Snyder was a satisfactory Countess of Warminster, and Mrs. F. M. Bates gave a capable character bit as Amineh, a witch-doctress. The other roles were, for the most part, in good hands.

A good share of the credit for the success of the production is due Ernest Gros, who designed the eight magnificent stage settings, and Max Freeman, who managed the stage.

Manhattan—Lovers' Lane.

Play in four acts by Clyde Fitch. Produced Feb. 6.

The Rev. Thomas Singleton	Ernest Hastings
Herbert Woodbridge	Edward J. Ratcliffe
Uncle Bill	L. R. Stockwell
Rosea Brown	Frank Hatch
Mr. Skillig	Charles W. Swain
Deacon Steele	Julian Barton
Billy	William Betts
Harry	James Coyle
Dick Woodbridge	Master Herbert Bullhiny
Mary Larkin	Nanette Comstock
Mrs. Herbert Woodbridge	Brandon Douglas
Simplicity Johnson	Millie James
Aunt Melissy	Agnes Findlay
Matty	Sadie Stringham
Bridget	Lizzie Conway
Mrs. Lane	Rachel Sterling
Mrs. Rosea Brown	Zelda Sears
Miss Molly Mealey	Emily Wakeman
Mrs. Steele	Annie Mifflin
Mrs. Jennings	Lillian Lee
Bessy Steele	Lillian Sinnott

When the present young playgoer becomes old his mere assertion that in February of the year 1901 Clyde Fitch, America's most immediately prolific playwright of that time, had running at once in the then comparatively small town of New York no less than four plays, while others of his device were touring the country, will hardly be taken seriously; and the listener to such a fecund marvel will at once consult musty records to determine the truth or falsity of such a statement.

When the present young playgoer becomes old he will in this case tell the truth about this incident of what then will be known as "the palmy days." But the listener to his tale assuredly will have to consult the musty records with reference thereto, for it may be predicted with certainty that most of Clyde Fitch's now current drama will in that misty future be unknown except to the aforesaid musty records. And yet no one can tell with what other and better plays Clyde Fitch may not entertain the coming generation or generations withal, and here is hoping that Mr. Fitch may still be contemporaneous with the present young playgoer when the present young playgoer becomes old and talks garrulously about these, his palmy days; with this restrictive qualification, in the form of advice, that Mr. Fitch may see his way clear to the practice of a more careful output, which will mean fewer and better plays from his mind and pen. This consummation, devoutly to be wished, will be natural to his increasing years, of course. He is now in the heyday of his dramatic youth, and the play of his imagination no doubt is accelerated by the sound of intumbding coin; but presently he ought to be satisfied on the score of mere money, and set about scoring something more admirable than a momentary success. There is a playwright in England, Pinero by name, whom Mr. Fitch ought to emulate, although he may never hope, perhaps, to equal him. Time was when Mr. Pinero turned out plays to relieve the exuberance of youth, which exuberance was tinged happily by monetary returns. It is said that Pinero wrote The Squire in a month, but his earlier haste has been tempered by discretion. He now takes two years or more to perfect a play, and whenever one of his plays is produced it at once attracts international attention. In other words, it is a work of art, and of that sort of art that makes fame as well as money.

The latest play produced by Mr. Fitch was seen at the Manhattan Theatre last Wednesday night. It was called Lovers' Lane, and several of the newspapers have acclaimed it as a very ingenious and pleasing performance. It is a mixture of good and bad, of ancient and new devices, of superficial humor and attempts upon pathos most of which just miss the mark. In material it is elementary, and its characters, for the most part, are so near caricatures that it barely escapes being a shallow farce. It is intended as a type of pastoral comedy. In answer to any stricture upon it, its author might cite the favor with which it was received. Its reception is no criterion of its merit in the circumstances. Aside from the fact that a first audience is predisposed to favor a popular young playwright, there is the other fact that the average audience applauds elemental and superficial things at the moment of their showing, owing to the glamour of theatrical representation, while reflection upon such things but serves to emphasize their puerile and superficial qualities. Plays of the sort of Lovers' Lane seldom survive their season, and thus commend themselves only to expediency. The only way in which such a play credits such a playwright as Clyde Fitch ought to be with his instincts and his ability relates briefly to his bank account; and that there is no art and no particular human inspiration in money-getting is daily established by deals in pork and other commodities.

In Lovers' Lane the hero is a clergyman with modern ideas in a cramped rural community that sticks to traditional theology in characteristic narrow-mindedness. He is too good for real life, yet just good enough for his theatrical environment. He is upheld in his innovations—which include a billiard table and playing cards for the young men of his flock, not one of whom is seen in the play—by the village storekeeper, who never is separated from a bad cigar, and whose wife oversees his business, and, as an active member of the inevitable sewing circle, manages also to attempt supervision of the clergyman's affairs. She is abetted in this by a bevy of angular and acrid women, one of whom courts the clergyman with the slippers of traditional jest, and the others of whom encourage this hopeless matrimonial idea. These gentle creatures, whose tongues are as sharp as their faces, strike against the leading singer of the choir because she is a divorcee, and are scandalized when the minister takes this woman and her crippled child into his household, which is ruled by another termagant and is already the refuge of a waif from the orphan asylum, Uncle Bill, who gives some return as the church bellringer; Aunt Melissa, a deaf spinster snatched from the poorhouse, and Bridget, the cook, benevolently taken from the hospital. Early in the play Uncle Bill and Aunt Melissy decide upon matrimony, and the fact that this event will make more room in the crowded domicile and the difficulty that Uncle Bill finds in courting owing to Aunt Melissy's deafness serve ancient comedy purposes. In fact the humor of the play almost invariably suggests or reproduces artifices of the stage older than Mr. Fitch, and the "story" is so developed that, unlike the sailor's parrot at the show of the magician, one always knows just what is going to happen next.

The path leading from the parsonage to the church is called "Lovers' Lane," because it is the walk of the minister who is wedded to the church. Yet it is a Gretna Green for stage purposes, as a pair comes early in the play to be married. The man turns out to be the bad divorced husband of the choir singer, who is summoned as a witness, and his intended victim, a young woman art student from New York, is rescued in the good old way. The clergyman seems to fall in love with this young woman at sight, and his homilies henceforth for some time are varied by a sort of love making on occasion that suggests a study of other things than Scripture and homely benevolence. It is so patent that it rouses the ire of the spinster school mistress and her abetting sisters in the church, and the row culminates in a church "session" aimed at the minister, who resigns. But before this happens, although the minister seems to be almost alone in his projects, he appears to have the power to discharge the school mistress and install in her place the favored young woman. Of course the clergyman finally wins everything, reconsiders his resignation, is happily bestowed with the young woman, and by some stage necromancy accomplishes the reunion of the villain, now "a better man," with the unhappy singer. The curtain descends on enough happiness without speculation as to what sort of a life the minister and his wife lead afterward in a community that the happy events thwarts absolutely. Subsequent events really might make a roaring comedy.

It may be added, however, as a notable though in this case a negative virtue, that Lovers' Lane is clean. Yet the same may be said of every story in a primer, and of sawdust.

The most effective and natural incidents in the play relate to a large company of school children employed with unusual skill. The two last acts take place in the yard of the parsonage, half an orchard, which at first is seen with some inconsistent Autumnal details as to fruit and foliage, and again more consistently as to such details in the final happy time of Spring.

The acting was better than the play. Ernest Hastings as the clergyman was a little heavy, but he had a great deal of talking to do, as is usual with clergymen, and on the whole bore himself consistently. A fine bit of character work was furnished by Mr. Stockwell, an old-time actor of mellow method. A somewhat overdrawn "op'ry house manager," who posted his own bills and led his own band, as he said, and who by the grace of the playwright illustrated one of the most original ideas in the play by posting an anatomical bill of a stranded burlesque company to attract attention to the modest printing of a church entertainment managed by the clergyman, to the scandal of the sewing society, was amusingly personated by Charles W. Swain. Mr. Ratcliff was greeted as a favorite by the audience, and acted the villain suggestively. Mr. Hatch, as the storekeeper, and Mr. Barton, as a deacon, played effectively their somewhat exaggerated parts. Millie James was happily cast as the hoyden charity child, and scored the hit of the evening. Nanette Comstock as the young woman art student, later the school mistress, and finally the chosen of the clergyman, looked and played

prettily, and Miss Douglas as the wronged wife was characteristic. Miss Findlay was excellent as Aunt Melissy, and Miss Stringham played the shrewish yet kindly housekeeper with perfect knowledge of the effects possible. Miss Conway furnished a character bit as Bridget the cook, and Miss Sterling was acceptable in a small part. Miss Sears as the dominating wife of the storekeeper, and Misses Wakeman, Mifflin and Lee in the other roles satisfied.

Irving Place—Ultimo.

Gustav von Moser's farce, Ultimo, was revived at the Irving Place Theatre last Thursday evening in place of the promised production of Der Letzte Brief, the German version of A Scrap of Paper. The change was made necessary by the illness of Hedwig Lange. Der Letzte Brief will be presented on Thursday of this week. Ultimo has been acted before by Heinrich Conried's Stock company, and although it never had the distinction of very high praise as a piece of dramatic literature, it still seems to be popular among German theatregoers. Although the bill was changed at almost the eleventh hour, the performance was as smooth as if the comedy had been in active rehearsal for weeks. Each part was, as is usual at the Irving Place, capitally played. The chief roles were in the hands of Max Hauseler, Gustav von Seyffertitz, Otto Ottbert, Adolf Zimmermann, Ada Merito, Marie Reichart, and Johanna Claussen-Koch. Gefallene Engel was announced for Monday evening.

At Other Playhouses.

THE MIRROR is sent to press earlier than usual on this number, as Tuesday will be a holiday, and reviews of the productions of the week thus are necessarily delayed. The attractions and announcements are as follows:

HERALD SQUARE.—The Girl from Up There is varied by the appearance of Dan Daly.

CARROLL.—Captain Jinks of the Horse Marines, with Ethel Barrymore as the star, continues.

EMPIRE.—Mrs. Dane's Defense is the bill.

CRITERION.—Julia Marlowe in When Knighthood was in Flower is the attraction.

MADISON SQUARE.—William Collier appears in Augustus Thomas' comedy, On the Quiet, after a successful tour.

ACADEMY.—Effie Ellsler continues in Barbara Frietchie.

METROPOLIS.—In Old Kentucky is the bill for the week.

VICTORIA.—My Lady is announced for a first week.

FOURTEENTH STREET.—Chauncey Olcott appears in Garrett O'Magh.

DALY'S.—Lady Huntsworth's Experiment is in its second month.

LYCEUM.—Henry Miller continues in Richard Savage.

WALLACK'S.—Mary Mannering is still seen in Janice Meredith.

KNICKERBOCKER.—N. C. Goodwin and Maxine Elliott are popular in When We Were Twenty-one.

BIJOU.—The Climbers continues prosperously.

REPUBLIC.—Viola Allen is still popular here in In the Palace of the King.

CASINO.—Florodora continues, with souvenirs announced for Feb. 19.

STAR.—Across the Pacific is announced for the week at this house.

AMERICAN.—All the Comforts of Home will be played by the stock company.

THIRD AVENUE.—Hearts of the Blue Ridge replaces Over the Sea.

MURRAY HILL.—The stock company will be seen for the week in Too Much Johnson.

BROADWAY.—Since the initial performance of Strauss' brilliant and tuneful opera, Vienna Life, so many changes have been made in the cast, book, and action that in its present shape it is one of the most entertaining productions seen on the local stage. The leading role is now interpreted by Edith Mason, a soprano and actress of marked ability, and Henry Luckstone, a young baritone comedian, has replaced Charles Drew as the fussy prince. Ethel Jackson's Countess is clever, and Rosemary Glosz makes Betty a feature by her chic and vivacity, while Raymond Hitchcock's quaint comedy is a revelation; in fact, Vienna Life is full of "go," and in point of scenery, costumes, and accessories; their novelty, richness, and beauty are an agreeable surprise. The indications are that Rudolph Aronson's managerial bread has fallen into the honey.

A FINE IOWA THEATRE.

On the last page of THE MIRROR this week will be found an advertisement of the New Auditorium Theatre, Des Moines, Ia., said to be the finest and best conducted theatre in Iowa, as well as the largest and handsomest in the West between Chicago and Denver.

The New Auditorium will next season enter upon an independent career, and will offer advantages to first class attractions seldom enjoyed. The house cost $80,000. It is lighted by gas and electricity, has a full orchestra, ushers and attaches in metropolitan style, and is patronized by the best people of Des Moines. New scenery and properties costing more than $10,000 have just been added to the equipment, making the New Auditorium one of the best furnished theatres in the country. The stage is 84 x 45 feet, and thus will accommodate any scenery. The rigging loft is 52 feet, and the proscenium opening 40 feet. By a special arrangement the rear can be thrown open, thus permitting the seating of 3,000 persons in full view of the stage. There are twenty roomy boxes, and the acoustics are of the best. The ground floor has sixteen exits, and everything about the house is up to date. Its location is in the heart of the city, with a drawing population of 100,000.

The New Auditorium is managed by W. P. Chase, one of the foremost business men of Iowa, whose foundation of many other enterprises in Des Moines has proved his capacity in large affairs. Mr. Chase is now booking for 1901-2. At present the Auditorium Stock company is playing to uniformly large business, indicating the popularity at this theatre of dramatic attractions. Managers that wish to play Des Moines evidently can do no better than to engage at the New Auditorium.

HENRY GUY CARLETON BETTER.

Henry Guy Carleton, who sustained a stroke of paralysis recently, is recovering from its effects with unusual rapidity, and was able to be at his office several days last week. Mr. Carleton's attack was ascribed to overwork on his numerous electrical inventions.

THE STOCK COMPANIES.

The Alcazar Stock company, San Francisco, presented All the Comforts of Home Jan. 28-Feb. 2. The rattling farce was well handled by this company. Lucius Henderson made a very good Alfred Hastings. Frank Curtis made his first appearance with the company as Bender and did well. Edwin T. Emery was amusing as Judson Langhorn. Howard Scot made a hit as Dabney, and Carlisle Moore as Smyth was pleasing. George P. Webster appeared as Pettibone, and Charles Bradley as the Sheriff. James Horne as the boy, Tom, was natural and clever. Popular Lila Converse did her usual careful work as Evangeline. Marie Howe was excellent as Mrs. Bender. Juliet Crosby, Polly Stockwell, and Guiba Dandet were successful in their roles. The bill Feb. 4-9 was Judah.

Belasco and Thall have transferred Lucius Henderson from the Alcazar to their Honolulu company, headed by Florence Roberts.

Howard Hall is to retire from the Central Theatre Stock, San Francisco.

Joseph Kelgour opened with the Alcazar Stock company Feb. 4, succeeding Lucius Henderson.

* * *

Library Hall, Louisville, is to be the home of the Metropolitan Stock company, that will open its season Feb. 16 in The Hand of Providence, a drama adapted from the French by Florence Arthur, who will appear with the company.

Madeline Lack, of the Moffett-Engle Stock company, has been compelled to retire from the company on account of nervous prostration. Verne Castro, a former member of the company, succeeds her.

* * *

The Valentine Stock company, St. John, N. B., presented A Social Highwayman Jan. 4-6 to large houses. Benjamin Hornung made his first appearance with the company and was an excellent Hamby. Nora O'Brien was a very sweet Elanor Bornham, Kate Blanché a capital Señora Caprice, Rose Irving an impressive Mrs. Dean. Messrs. Bowman, Woodall, Leonard, and Whitty were very good in their respective parts. Benjamin Hornung has succeeded Everett King as leading man of the company.

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The Galley Slave, as produced by the Hopkins Stock company at the Grand Opera House, Memphis, Tenn., last week, scored splendid success. The play was well staged, having for the occasion special scenery, wherein the new scenic artist, John Dwyer, displayed artistic ability. All of the cast deserve special praise for the rendering of their various parts, Frederick Montague and A. W. Freemont sustaining the serious element of the play. The comedy was well brought out by Sam Morris and Frederick Julian. Messrs. Stirling, Hester, and Ebert were up to the requirements. Nettie Marshall as Francesca added another collection to the group of already excellent portrayal. Nellie Lindroth played Cicely Blaine with care and precision. Carrie Lamont and Neva Rosa, who excel in comedy, were very good. Edith Julian's Nichette was cleverly done. This week, The Land of the Midnight Sun.

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The Baldwin-Melville Stock company, in New Orleans, La., is meeting with its usual large and deserved patronage. So far all the plays presented have been put on in a most creditable manner, and the company's latest effort, Jim the Penman, was no exception to the rule. Maud Odell and Maurice Freeman continue to play leads, and their work is praiseworthy.

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The McCloy Stock company, now playing one night a week in a circuit of Pennsylvania towns, is meeting with such success that Manager McCloy has organized another stock company, called the McCloy Comedy company. The stock company includes Franklin Ritchie, Frank Campbell, Herman Hirshberg, Thomas Meeghan, F. Conklin, Harry Mills, G. Pattee, Mr. McArdle, Virginia Johnson, Louise Ripley, Helen King Russell, and Elizabeth Morgan.

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Severin De Deyn resigned as leading man of the New Grand Stock company, Boston, Feb. 9, and opens to-day (Monday) with the Bowdoin Square Stock company as Jack Osborne in The Cotton King.

* * *

The Boyle Stock company, Nashville, had a successful week with Held by the Enemy Feb. 4-9. The cast of characters was well distributed and the scenery and effects were complete. J. Gordon Edwards as the Spy and William Stuart as Bean made their respective roles the most prominent of the play. J. H. Hollingshead was the Colonel Prescott and won many new friends by his manly interpretation. Morris McHugh gave a lifelike picture of the old time negro servant, and Frank Melville was effective as Surgeon Fielding. Anna Hollinger played the leading role of Rachel McCreery and successfully demonstrated that she is a thoroughly capable emotional actress. Nancy Rice gave a capital performance of Susan, and she and Mr. Stuart were honored with the first scene calls of the season. Emma Butler as the maiden aunt gave a dignified interpretation of an aristocratic Southern lady of the period. The numerous small parts were in capable hands, and a local company of the famous Second Tennessee Regiment added realism to the battle scenes.

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Frank Armstrong, stage director of the Standard Theatre Stock company, Philadelphia, has signed contracts to organize and manage a Summer stock company at a well-known park in Pennsylvania the coming Summer, opening June 24.

* * *

Everett King, who, as leading man of the Valentine Stock company at Halifax and St. John, recently won great success in Shakespearean roles, has returned to New York for a few weeks' rest.

* * *

J. A. Brosius, manager of Valiamont Park, Williamsport, Pa., will be in New York about Feb. 15 to make arrangements for his Summer Stock company. Sidney Toler and Henrietta Browne have been engaged for the leading roles.

* * *

John Crauford Lowler is winning favor with the Forepaughs' Theatre Stock company, Philadelphia.

OLGA NETHERSOLE'S ILLNESS.

Olga Nethersole, taken ill in Brooklyn on Feb. 2, as told in last week's MIRROR, was again well enough by Friday to receive many callers at her hotel and to take a drive in Central Park. She earnestly contradicted the published rumors that no less than four physicians had despaired of her life unless a serious surgical operation were performed.

The company filled their date in Buffalo last week and Sylvia Lynden repeated her Brooklyn hit as Sapho. Miss Lynden appeared in Buffalo under unusual disadvantage, a large audience assembling to see Miss Nethersole, and then Louis Nethersole announced before the curtain that his sister would not play. Miss Lynden, with a disappointed audience before her, went on and, by all accounts, won them completely through her fine performance. Upon this encouragement it was decided to play with Miss Lynden the next fortnight's dates in Milwaukee and St. Louis. Two weeks' notice was given to the company, but it is understood that, if Miss Nethersole is able to resume work before its expiration, the tour will be carried out as originally arranged.

ADA GRAY ILL.

Ada Gray, of East Lynne fame, is dangerously ill at her home in this city. Her place in her company, now touring in New England, has been taken by Agnes Burroughs.

ACTORS' CHURCH ALLIANCE NEWS.

The ninth regular reception of the New York Chapter of the Alliance will be held on Thursday afternoon, Feb. 14, from 2:30 to 5:30 P.M., at the parish house of Zion and St. Timothy, No. [illegible] West Fifty-sixth Street, between Eighth and Ninth avenues. William Winter is expected to deliver an address, and vocal and instrumental music will be rendered by Francis Walker, Cora Tanner, Cecilia Bradford and Frokken Bokken Lassen.

The fourteenth regular service of the Alliance will be held next Sunday evening, Feb. 17, at 8 o'clock, in St. James' Episcopal Church, Madison Avenue and Seventy-first Street. The rector, Rev. E. Walpole Warren, D.D., Honorary Vice-President of the Alliance, will preach the sermon, entitled "Our Hopes for the Theatre." Members of the Alliance and of the dramatic profession, together with all those interested in the welfare of the theatre, are cordially invited. The offering will be devoted to the work of the Alliance.

The fifth entertainment given by volunteer members of the Alliance under the direction of the General Secretary will be held in the Squirrel Inn, Bowery and Grand Street, on Tuesday evening, Feb. 19, at 8 o'clock.

The Examiner, the well-known Chicago religious periodical, recently published a "blast" against Sunday performances. Letters upon the subject from men prominent in church and theatre were printed, and the "blast" has awakened added interest in this reform, for which the Alliance has worked zealously since its organization. Among those who contributed strong letters in favor of Sunday closing were George H. Macintyre, Daniel Frohman, Rev. Walter E. Bentley, Dr. R. Heber Newton, Francis Wilson and Bishop Potter.

The Rev. Walter E. Bentley addressed the gentlemen of St. Paul's Church, Malden, Mass., at the annual supper given on Jan. 25. He referred to the Actors' Fund as the greatest and noblest charity in the world to-day. He spoke of how commercialism and box-office influence were killing artistic effort, and how by the joint effort of the earnest people of the stage and church an endowed theatre might be made possible.

AFTER PROVIDENCE THEATRES.

The Providence, R. I., City Committee on Theatres held a meeting Jan. 29 and discussed the question of elevating the moral standard of the local stage. It has been decided to improve the class of attractions that come to the city. A letter has been sent to all the local managers calling their attention to the following action taken at the meeting: "Voted, that the City Clerk be directed to notify the managers of the several theatres that hereafter the Committee on Shows will insist upon having clean, moral performances in the several theatres, free from any obscene, indecent, immoral act or language which manifestly tends to corrupt the morals of youth."

BENEFIT FOR MADAME JANAUSCHEK.

Under the auspices of the Professional Woman's League a mammoth benefit for Madame Janauschek will be given at the Metropolitan Opera House in March. It is intended to have the performance continue all the afternoon and evening. The volunteers will probably include all the prominent legitimate and vaudeville people in the city. Madame Janauschek is suffering from a stroke of paralysis sustained last Summer.

CUES.

The second public performance this season of the students of the Stanhope-Wheatcroft Dramatic School will take place at the Madison Square Theatre on the afternoon of Thursday, March 7.

Justice Blanchard in Supreme Court decided last week that Thomas Q. Seabrooke, Samuel E. Rork and S. Stryker Williamson must not produce The Rounders until they furnish a bond as security for payment of royalties.

Beatrice Herford successfully gave her monologues at the Lyceum Theatre on Feb. 4, and will give another entertainment this (Monday) afternoon.

Arthur Forrest and Pauline French, assisted at an entertainment given at the Waldorf-Astoria, on Feb. 8, by the Eclectic Club in aid of the Army Relief Society's fund, playing a one-act comedy, Locked Out, by Mrs. Evelyn Baker Hervier.

Wallace Munro, of the managerial firm of Munro and Sage, is in town on a short business visit. His wife, Charlotte Tittell, who has been dangerously ill with pneumonia, in Omaha, is on the road to recovery.

James Neill, who has come to be one of the most successful actor-managers in the country, was in town last week securing new plays for next season.

Fannie Johnson, of the Florodora company, who has suffered considerably from *la grippe* this season, contemplates going to the South shortly to recuperate.

Fred Meek, late of the Quo Vadis company, has been engaged as business manager with Kirk La Shelle's Arizona company No. 1.

W. H. Ryno, who has been in England acting as agent for Charles E. Blaney, returned to New York on the *Germanic* last Friday.

Jacob Litt has commissioned Madeline Lucette Ryley to write a comedy for William Collier, who probably will be seen in it at a Broadway theatre in the Autumn, opening his first season under Mr. Litt's management.

Minnie Ashley is a patient at the New York Ophthalmic and Aural Institute, in this city, undergoing treatment for an injury to her eyesight caused, it is said, by the glare of calcium lights.

Mrs. B. S. Spooner has leased the Park Theatre, Brooklyn, and will bring her company there for a run in stock work, beginning Feb. 11. Edna May and Cecil Spooner will be the stars of the company; Will McAlister, business manager, and E. M. Gotthold, general manager. The roster of the company remains the same.

MUSIC NOTES.

Oscar Nadeau gave an enjoyable piano recital at Mendelssohn Hall on Feb. 7, assisted by Jacques Vanpoucke and Leo Schulz.

The second concert of the Apollo Club's season was given at the Waldorf-Astoria on Feb. 7, with Myrtle E. Randall, John M. Fulton, George A. Fleming and Friedrich Voelker as soloists.

The People's Symphony concert at Cooper Union on Feb. 8 was well attended. In the aria from Fidelio Richard Overstreet sang with great expression. His voice is a basso of pure, rich quality. Mr. Heinrich Gebhard played the Mozart concerto in D minor in a masterly way. This young pianist gives promise of a bright future. Miss Louise Voigt, dramatic soprano, sang an aria from Mozart's "Il Seraglio," displaying a beautifully cultivated voice, brilliancy of style and rare artistic interpretation.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, La Tosca; Wednesday, Lohengrin; Friday, Le Cid; Saturday, La Tosca and Rigoletto.

Sara Anderson arrived from Europe on Feb. 8, and will give a song recital at Mendelssohn Hall on Feb. 12.

The Marquis de Sousa, assisted by Martinus Sieveking, gave two song recitals at Mendelssohn Hall on Feb. 8.

GOSSIP OF THE TOWN

Photo by Jansen, 289 E. Genesee St., Buffalo, N. Y.

Margaret Wilkes, having closed her company's season in that artistic but unfortunate creation of the late Charles Coghlan, The Girl from Calcutta, is now devoting her attention to a rural comedy by George Totten Smith, and hopes to interest the public with an original and amusing character.

The Central Music Hall, Chicago, was sold on Feb. 6 to Marshall Field and Company for $720,000.

Owing to the illness of William Lville the role of Brother Paul in The Christian has been played by Joseph Allenton, who scored successfully.

The Yiddish drama has taken a new lease of life in Chicago, where a new stock company organized by Ellis Chickman played Judele on Feb. 3 and expect to continue for the season.

Sarah Truax will be seen in the special matinee production of A Congressman's Wife at the Herald Square Theatre.

John W. Burton paid a visit to this city last week for the first time in two years. He is a member of the Neill company, and will accompany it to San Francisco and Honolulu at the close of the engagement at the Teck Theatre, Buffalo, in March.

It is Arthur G. Thomas who has taken the management of Santanelli, the hypnotist, and not Arthur G. Lewis.

Hattie E. Schell has recovered from her recent attack of bronchitis.

William Elmer has been engaged as athletic instructor at the Knickerbocker Athletic Club in this city.

Grace Tyson, of McWatters and Tyson, playing the soubrette role in McFadden's Row of Flats, banqueted the company on Jan. 29 in honor of her birthday.

Nettie Black, leading woman with Marie Dressler in Miss Printz, was called suddenly to her home in this city last week to attend the funeral of her mother.

Mrs. Fred Stanton Campbell (Inez Halyburton), leading lady with W. L. Gallagher's Dramatic company, is ill at her home, New London, Conn.

Walter S. Sanford and Edith Murilla were married at the Little Church Around the Corner, in this city, on Jan. 31.

Luz Emes sailed for England on Feb. 6.

For the road tour of Daniel Frohman's stock company Beatrice Morgan will succeed Cecilia Loftus, and Alison Skipworth will replace May Robson in Lady Huntsworth's Experiment.

Etta Reed was ill with grip at Scranton, Pa., last week, and Mattie Choate played her roles in Corse Payton's repertoire.

Edyth Harvey, of the Harvey Sisters, was granted an absolute divorce in Chicago on Jan. 22, separating her from her husband, Taylor Granville.

The dispossess proceedings against Alfred E. Aarons at the Savoy Theatre have been postponed until Friday.

John C. Fisher, of the Florodora management, was one of last week's grip victims.

Theodore Babcock was ill last week and his role in the new play, Melbourne, was played at short notice by Harrison J. Wolfe.

George C. Tyler and Harry Askin left on Saturday for a brief rest in Cuba.

Richie Ling will not appear with Alice Neilsen during her Spring engagement in London, but will go to England in the Summer for a visit.

James S. Barrett, recently a member of the Forepaugh stock company in Philadelphia, who is now preparing to go on the road at the head of his own repertoire company, was robbed of $700 in Philadelphia last week.

Yolande Bijou will appear in the Corse Payton company this week, in Trenton, N. J.

Eben Plympton, on account of the death of his brother, did not appear in the performance of In the Palace of the King, at the Theatre Republic, on Feb. 7. His role, Philip II, was played by Eugene Sweetland.

Lotta Crabtree's health was so far improved last week that she was able to be up and about at her hotel in this city.

The Court of King's Bench in London decreed on Wednesday that Mrs. Leslie Carter must pay £621, with costs, in the suit brought against her by a Paris dressmaker for gowns supplied for use in Zaza.

Grace Cameron will launch forth as a star next season in a comic opera now being written for her.

According to the annual report of Thorold Solberg, Register of Copyrights at Washington, there were 561 dramatic compositions copyrighted during the past year.

Frank Hall, of The Heart of Maryland, injured an ankle while playing recently in Milwaukee and has removed to his home in Chicago.

Arthur Collins is coming from London to arrange for an American production of the present Drury Lane pantomime, The Sleeping Beauty.

Katherine Miller, a student at the Stanhope-Wheatcroft Dramatic School, has been engaged to play leading roles with a well-known actor, who will make his debut as a star next season.

An African King company resumes its tour at Washington, D. C., this week.

Robert E. Stevens is now manager of the second Mistress Nell company.

Myrtle Edwards prevented a fire panic at the Camden Theatre, Camden, N. J., by her presence of mind in dashing upon the stage and calling for order. It was the usual cool story of a cry of "Fire!" from the gallery.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill includes Mr. and Mrs. Tony Farrell in An American Duke; Bonnie Thornton, comedienne; Sidney Grant and Miss Norton, in the first New York production of their new sketch, The Lady and the Tailor; Mamie Remington and her pickaninnies; Ford and Dot West, comedy duo; Frances Curran, comedienne; Gallando, clay modeler; Tenley and Simonds, Irish comedians; Milt G. Barlow, Jr., and Harriett Nicholson, in A Business Proposition; Losh and Hupp, jugglers; Mr. and Mrs. Lee J. Kellam, in The New Cook; Swift and Zola, comedy duo; Kennedy and James, in Doctor Puffy; H. M. Lorrett, tramp juggler; Mollie Thompson, musical specialist, and the vitagraph.

Keith's Union Square.

B. F. Keith's $10,000 production of art studies is the feature of a bill including Edmond Hayes and company in A Wise Guy; Reno and Richards, grotesque comedians; Charles E. Grapewin and Anna Chance, in the first production in New York of Mr. Grapewin's latest playlet, The Awakening of Pipp; the Harmony Four, comedians and musicians; Eiseeta, toe dancer; McPhee and Hill, horizontal bar performers; the Jenny Eddy Trio, comedy act; O'Brien, Jennings and O'Brien, Irish comedy sketch; Fiske and Mcbonough, in Brocky's Temptation; Frank Urban, comedian and clay modeler; the biograph and stereopticon.

Proctor's Twenty-third Street.

Johnstone Bennett, supported by Tony Williams, in A Quiet Evening at Home, heads the bill. The other luminaries are George Felix and Lydia Barry, in The Vaudeville Craze; Paulinetti and Piquo, comedy gymnasts; Frank Cushman, the Twentieth Century Minstrel; Mlle. Christina's monkeys, Williams and Adams, comedians; the Tobins, musicians; Alf Grant, monologist; Paley's kalatechnoscope, the Raymond Musical Trio, the Ahearns, aerial act; Jefferson, magician; Fortunis, acrobat and juggler, and the travel views.

Proctor's Palace, Fifty-eighth Street.

George W. Monroe, in his Aunt Bridget specialty, is the star. The others are Melville and Stetson, comediennes; Favor and Sinclair, comedy duo; the three Vilona Sisters, musicians; the Juggling Barretts, Simmons and White, comedians; Paley's kalatechnoscope, Dillon Brothers, parodists; Arthur Barry, vocalist; Forrester and Floyd, sketchists; C. W. Littlefield, mimic; the Sisters Laurence, dancers, and the travel views.

Proctor's 125th Street.

Hilda Thomas, assisted by Lou Hall, in The Love Story, heads a bill embracing Joe Welch, Hebrew impersonator; Mr. and Mrs. Perkins D. Fisher, in The Half-Way House; Florence Reed, monologist; Mlle. Delbosq, European novelty; Spenser Kelly, baritone; Hanley, McGowan and Hanley, comedy sketch; Gilbert Sarony, "The Giddy Old Girl;" Ethel Robinson, mimic; the Tossing Austins, comedy jugglers; Major Burk, drillist; Paley's kalatechnoscope, and views of travel.

Proctor's Fifth Avenue.

This is the tenth week of M. Jean Marcel's art reproductions. The bill also includes Ivan Tschernoff's dogs, Tom Nawn and company, in Pat and the Genii; Hill and Hull, European acrobatic comedians; Cushman, Holcombe and Curtis, in The New Teacher; Kittie Mitchell, comedienne; Martinetti and Sutherland, dancers; Carmen Sisters, banjoists; the Bison City Quartette, comedians; Clifford and Dixon, comedians; Naomi Ethardo, hand balancer, and Paley's kalatechnoscope.

Koster and Bial's.

The bill for this week includes Biondi, the protean artist; Yorke and Adams, Hebrew comedians; Ellie Fay, comedienne; Mr. and Mrs. Sid new Drew, John W. World and Jessie Merrillees, comedy duo; O'Brien and Havel, sketchists; Whiting Sisters, Rozelle, Drawee, the Andalusians, Halliday and Quinn, and the eight Garginettis.

Hurtig and Seamon's.

The entertainers are Francesca Redding and company in Her Friend from Texas; Fields and Ward, Rae and Brosche, Mr. and Mrs. Irving Jones, Bingham, Thorne and Carleton, and the Imperial Japanese Troupe.

New York.

The Giddy Throng continues its career. In the olio are Emma Carus, Henry Bergman, and Nina Farrington in a new sketch; Marwig's ballets, and others.

Weber and Fields'.

The stock company in Fiddle Dee Dee is the permanent attraction. No change is contemplated before next season.

THE BURLESQUE HOUSES.

DEWEY.—The Dewey Theatre Extravaganza company is playing a return engagement. In the olio are Toma Hanlon, Weston and Yost, Jordan and Welch, Quigley Brothers, Jennings and Alto, the two Levines, Lottie Fremont, and Les Belles Zouaves.

MINER'S BOWERY.—Robert Manchester's Cracker Jacks have moved over from the Eighth Avenue for a week.

MINER'S EIGHTH AVENUE.—W. B. Watson's Oriental Burlesquers are edifying the local occident.

LONDON.—The Ramblers have returned for another week in town.

OLYMPIC.—The Rose Hill English Folly company have removed to Harlem for the week.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Lydia Yeamans Titus was the star of last week's bill, and deservedly so, for she gives a really artistic performance, in which she displays her remarkable versatility to the greatest advantage. Her baby song was, as usual, the most popular thing in her long repertoire, and it was encored vociferously. She was accompanied at the piano by Frederick J. Titus. The programme was more diverting than usual to the regular patrons, as there were two new sketches, presented by Hal Davis and Inez Macauley and Mr. and Mrs. Alfred Kelcy. The first named were seen in a comedietta, by Will M. Cressy, called One Christmas Eve. It was written for laughing purposes only and succeeded admirably. The characters are a newly married couple. The plot hinges on the fact that the husband has been detained away from home the night before until very late. He had been arrested for accidentally colliding with an old woman while riding his wheel, but he explains his absence to his wife by telling her that he has been obliged to sit up all night with a sick friend. It happens that the friend in question had been at the house waiting for him, and the wife is filled with jealousy and other worrying emotions. Finally, after much cross-fire dialogue of a very amusing character, she finds a newspaper that contains an account of her husband's arrest, and matters are brought to the usual hug and kiss climax. This sketch is about the best that Mr. Cressy has so far turned out. The dialogue is bright and snappy, the situations are amusing, and the business is well worked out. "Society" sketches are usually a good deal of a bore, but One Christmas Eve is an exception, due partly to the brightness of the play itself, but principally to the neat manner in which it is played. Miss Macauley is a very charming actress. She is pretty, refined, has good taste in dress, and plays with a subdued breeziness that is delightful. Mr. Davis is an excellent light comedian and gave full value to his lines. Mr. and Mrs. Alfred Kelcy were seen for the first time in a new sketch, called In Trust, the author of which was not mentioned in the programme. It is a simple little affair, with a touch of heart interest that is bound to appeal to any one with a dash of sentiment in his make-up. The characters are a middle-aged Irish major, living in lodgings in London, and a widow, who lives just across the hall. He has seen service in India and has been intrusted with £25,000 by a dying comrade to be delivered to his widow. The major has tried hard to find the widow, but without avail. He is starving, but withstands the temptation to spend a penny of the money he is keeping in trust. The widow drops in to invite him to take Christmas dinner with her, and to make a long story short, he finds she is the woman he has been searching for. There is a brief courtship and the curtain falls on the usual scene. There are a good many laughs in the sketch and a few tears, legitimately brought in. The most pleasing feature of the performance was the deliciously rich and unexaggerated brogue of Mr. Kelcy. In these days of "sponge-in-the-mouth" Irish dialects it is a relief to hear the real Irish accent reproduced so charmingly. Mrs. Kelcy was entirely satisfactory as the widow. Eva Williams and Jac Tucker played Skinny's Finish for a second week, and their success was even more emphatic than before. Charles E. Grapewin and Anna Chance were equally happy in Above the Limit and kept the house in roars. Joe Welch's Hebrewisms proved genuine rib-ticklers. Elvira Frencelli and Thomas Lewis scored a genuine hit with an excellent selection of songs. They have gone in for light, cheerful music, and the result is admirable. The bill also includes May De Sousa, the Juggling Johnsons, A. E. Courtourier, Frank and Don, Si Stebbins, Barry and Halvers, Latina, Tom Hefron, the biograph and stereopticon.

TONY PASTOR'S.—The Russell Brothers, assisted by Annie C. Russell and John Russell, Jr., kept the house in roars of laughter with George M. Cohan's sketch, A Romance of New Jersey. The piece has been vastly improved since its production at this house a few weeks ago. Mr. and Mrs. Harry Thorne presented a new sketch, called Early Morn, written by Maurice Drew. The Thornes have dispensed with their assistants and in the new sketch depend entirely upon their own efforts. The scene is laid in the boudoir of a middle-aged couple and the time is four A.M. The husband comes in, considerably under the weather. His wife meets him with a glad smile and inquires solicitously concerning his health. She listens to his rambling speeches, and when he yells she offers to procure him an axe in order that he may give vent to his exuberance by smashing the furniture. He forces her to read some love-letters from other women that he has in his pocket, and though they are more or less compromising she refuses to become angry and declines to sue for a divorce. He puts on his pajamas behind a screen, and she puts him carefully to bed. It is then made clear to the audience that the whole thing is a dream, and the real state of affairs is shown, when a good old-fashioned argument, in which everything in the preceding scene is reversed takes place. The wife winds up by giving her spouse a good beating and leaving him asleep on the floor, while she calmly retires to her couch. The idea is novel and is cleverly carried out by Mr. and Mrs. Thorne, who are experts in the delineation of eccentric characters. Mrs. Thorne was very effective in both scenes and Mr. Thorne was the same amusing old man that he has been for many seasons. An act new to this city was done by Hickey and Nelson. They are a man and a woman, and they do some of the most grotesquely funny comedy acrobatic work seen here in a long time. The man is exceedingly limber and has a lot of tricks that have not been shown here before. Miss Nelson is not the usual filler-in, but does some little stunts on her own account that help the act to make a big hit. Duffy, Sawtelle and Duffy repeated former hits and were warmly welcomed after a long absence. Eva Mudge, who is a decided favorite with Pastor's patrons, sang excellently and made her changes with remarkable quickness. Clifford and Dixon's best joke was taken from Fiddle Dee Dee. Others were Gordon H. Eldrid, Morton and Elliott, Barrett and Learned, De Elere, Macks and Mara, Rosalie, Letto and Della, and the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—Willard Simms and Aimee Angeles made their first appearance in New York as a team in a new sketch called Flinders' Furnished Flat, written by Edgar Smith. The skit is a sort of hodge-podge, thrown together with a view of showing Mr. Simms' eccentric work and Miss Angeles' dainty personality to advantage. Both objects are accomplished admirably and the piece scored a big laughing hit from start to finish. Mr. Simms kept the house in roars for ten minutes with the assistance of a paste brush and a roll of wall paper. Some of his business was funny in the extreme. As a wind-up, Mr. Simms introduced his familiar imitations and Miss Angeles did her share by mimicking Fougere and Fay Templeton with excellent effect. She changed her dress three times, and each costume was a "stunner." Edward M. Favor and Edith Sinclair repeated former hits in their very amusing farce, The Maguires, which has been improved in many ways. Florence Reed, the clever daughter of Roland Reed, was well received in her monologue, in which she tells of the trials and troubles of a society girl, with much success. The Clipper quartette sang and drilled in the same old way. Carroll Johnson's quips were highly appreciated, as were C. W. Littlefield's imitations. Talbot and Davidson's comedy act won many laughs. The programme included the Dillon Brothers, Doherty's poodles, the kalatechnoscope, Vera King, Howard Brothers, Arthur Stone, Ford and Cantwell, and the views.

PROCTOR'S PALACE.—The sketch, Dickey, in which Clayton White and Marie Stuart exploit their talents, was the feature of the bill. Mr. White is a comedian endowed with a magnetic personality, while Miss Stuart's powers of mimicry and dashing style are seen to remarkable advantage. Belle D'Arcy is deserving of praise for her share in making the act the big hit it is. Frank Cushman seems to have hit upon the right idea in the way of make-up and monologue, and is entitled to the line, "Progressive Minstrel," which is printed underneath his name on the programme. Williams and Adams, "the Monte Carlo Boys," pleased every one. Hill and Hull's grotesque novelties were amusing. Spenser Kelly, the baritone, sang most satisfactorily. The Ahearns' breakaway-ladder act awoke any "sleepers" in the audience, at the critical moment. Mlle. Christina's animals proved a good act of its kind. Naomi Ethardo did some clever hand-balancing feats which were applauded, and Morton and Abbott warbled neatly. The Goolmans, instrumentalists; Frank Urban, the kalatechnoscope, and the views of travel were other entertaining numbers on the bill.

PROCTOR'S FIFTH AVENUE.—Lillian Burkhart made a decidedly pleasing impression in A Deal on 'Change, in which she has a part that suits her personality admirably. She was assisted by William H. Gerald. Some new subjects were added to M. Jean Marcel's Art Reproductions and they met with continued favor. Mlle. Delbosq's novel wire act was applauded. The drolleries of Melville and Stetson were very much enjoyed. The three Vilona Sisters did a very neat and refined musical specialty. The Yamamoto Brothers won applause for some difficult acrobatic work. Others who entertained were the four Miltons, Johnnie Carroll, Forrester and Floyd, the Sisters Laurence, Trask and Gladden, Dick and Alice McAvoy, and Gilbert Sarony. The kalatechnoscope and views were retained.

PROCTOR'S 125TH STREET.—Thomas Nawn and company in Pat and the Genii was as emphatically successful as usual. Genaro and Bailey made a hit of large proportions. Max Waldon's female impersonations and quick changes were interesting and amusing. Jane Whitbeck, who was suffering from a severe cold, did her best, which wasn't bad considering the way in which she was handicapped. Cushman, Holcomb and Curtis made lots of fun in The New Teacher. Claudius and Corbin are two young men whose banjoing elicited unstinted applause. Alf Grant's monologue hit the mark. Simmons and White, Arthur Barry, Burden, Dull and Burden, the views of travel and the moving pictures completed the excellent list of acts.

KOSTER AND BIAL'S.—Elita Proctor-Otis was the star, and her monologue met with much approval. Julia Kingsley was seen to advantage in the sketch, Her Uncle's Niece, which is full of good lines and funny situations. She was ably assisted by Nelson Lewis. Flora Moore made a big hit with her character songs. Snyder and Buckley scored heavily in their musical comedy act. Harry Edson and his dog, "Dan," recently returned from Europe, were cordially welcomed. Hope Booth continued her engagement and her artistic poses were liberally applauded. Other good turns were presented by the three Melrose Brothers, Johnstone Brothers, Williams and Allene, Gallando, Gallagher and Barrett, Falke and Lillian, and Elliott and Allene. Business was excellent throughout the week.

HURTIG AND SEAMON'S.—Maud Raymond's second week was productive of the same enthusiastic applause that she won during the previous week. Fox and Allen made a hit in their sketch. Stinson and Merton got plenty of laughs. James Richmond Glenroy in mournful accents once again read his lines to the departed and asked impossible questions of the musical director. The Pantzer Trio, Lavender and Tomson, Martinetti and Grossi, and Esmond's ponies, dogs and monkeys were the others presented by the management.

NEW YORK.—The popular prices keep business booming here. The Giddy Throng, Marwig's ballets, Laura Burt, Blocksom and Burns, William Gould, Emma Carus, Ernest Hogan, and Nina Farrington and Henry Bergman furnished the entertainment.

WEBER AND FIELDS'.—Fiddle Dee Dee continued its uninterrupted run of continuous prosperity.

The Burlesque Houses.

DEWEY.—Rose Sydell's New London Belles, direct from New London, gave an entertainment that seemed to meet with favor. The burlesques, Barnstorming and Satan's Wedding Night, enlisted the services of the entire company. In the olio were Way and Maitland, who were specially engaged; James A. Le Clare, the four Nelson Sisters, the Sisters Esher, the Van Cooks, and Billy Hart, Marie West and Nellie Foster. Zara, the dancer, was a special feature. The new series of living pictures attracted much attention.

MINER'S BOWERY.—Harry Bryant's Australian Burlesquers, headed by Mr. Bryant himself, played a successful return date last week.

LONDON.—The Rose Hill English Folly company, led by Joe J. Sullivan and Carrie Webber, put in a return week to good business.

MINER'S EIGHTH AVENUE.—Robert Manchester's Cracker Jacks entertained large delegations of West Siders.

OLYMPIC.—Sam T. Jack's company, headed by Mabel Hazleton, amused the Harlemites.

NEWSDEALERS' ENTERTAINMENT.

The New York Newsdealers' and Statioiers' P. and B. Association held a very successful entertainment and reception at Lenox Lyceum on Thursday evening last. There were nearly 3,000 people present and the affair was a great success in every way.

The entertainment was given under the auspices of THE MIRROR, and most of the acts were furnished by courtesy of the White Rats of America.

Winona and Banks Winter opened the entertainment in their delightful comedy sketch, Cousin Edwin's Visit, in which little Winona proved herself a most winsome comedienne. Then came J. E. Bonny, the "lexographer," whose monologue is decidedly original and entertaining. Willard N. Reed delighted the audience with his musical specialty, which is or of the best now before the public. He was repeatedly encored and made a most decided hit. Zelma Rawlston, natty and debonair as ever, sang some of her best songs delightfully and was warmly applauded. Dixon, Bowers and Dixon kept the house in roars for nearly half an hour with their "rube" act. They were recalled again and again. Callahan and Mack, as funny a pair of Irish drolls as any on the stage, were immensely successful in winning laughs. Eddie Leonard sang "Coon, Coon, Coon," and other popular songs, that met with approbation. Lillian Edwards rendered several ballads charmingly. Last but by no means least, came "Casey's friend." George Fuller Golden, whose monologue kept the crowd in great humor, and proved that the "Big Chief Rat" is as popular as ever. Mrs. Felix Morris was unavoidably absent, though she had kindly volunteered, and the Sisters Engstrom were prevented from appearing by the grip.

The stage-management was carefully looked after by Major Burk, and the comfort of the performers was splendidly cared for by Messrs. McBride, Quinn, Mack, and other members of the committee.

A GIFTED DEBUTANTE.

Photo by Marceau, New York.

FLORENCE REED.

Above is a picture of Florence Reed, the daughter of Roland Reed, the popular comedian. Miss Reed has had a desire to enter the professional ranks for some time past, and after careful training by her father she finally made her bow two weeks ago at Proctor's Fifth Avenue Theatre. General Manager J. Austin Fynes is an old friend of Mr. Reed, and he saw to it that Miss Reed was given an opportunity to display her talent to the best advantage.

Miss Reed's offering consists of a society monologue written for her by George M. Cohan, the prolific writer of farcettes. He took the young woman's measure to a dot and fitted her with a breezy, cheerful skit, full of up-to-date allusions to the fads and follies of the "400."

For a beginner, Miss Reed has done remarkably well. She has ambition, earnestness of purpose and good, true grit in her make-up, and has high hopes of her future on the stage. The legions of friends of her father, who is still very ill, will wish her every success in her effort to win fame and fortune behind the footlights.

GRINGOIRE, THE STREET SINGER.

Homer Lind's forthcoming vaudeville tour will be in a new version of Gringoire, by Willard Holcomb, and with ballads and incidental music by Julian Edwards. The sketch tells in terse, dramatic style, but not without considerable comedy, of the meeting of Gringoire, the poet of the people, and King Louis XI, of France.

The scene is the house of Nicole, a widow of Tours, with whose pretty daughter both Gringoire and Oliver le Daim, the King's barber and favorite, have fallen in love. The poor poet carries on his courtship by singing ballads beneath his lady's window, but ashamed of his clothes, he has never shown himself to her. Oliver is much bolder, and when repulsed by Jeanette induces the King to come and demand her hand in marriage for him.

The King, mistrusting her declaration that she "loves all mankind, but no man," suspects that she is in love with the street singer, and orders him brought in to supper without being told who are his entertainers. Oliver induces Gringoire to sing some of his seditious songs. "The Rhyme of the Razor" is a bitter satire on the barber, which opens the King's eyes to the character of his favorite. Gringoire is condemned to death for treason, but the King offers him a reprieve if, within fifteen minutes, he will win the hand of Jeanette, who has never seen him. The girl, shy at first, relents under the poetic courtship of Gringoire, and is on the point of accepting him when Oliver cuts the wooing short by returning with the hangman. The King, however, who has been hidden behind an arras and has overheard all, interferes and unites the lovers. Discovering Oliver's treachery the king dismisses him, and appoints Gringoire court poet, declaring that "a plain-spoken rhymster is a better friend than a knavish barber." There are five characters in costume, and appropriate scenery of the picturesque Renaissance period. Gringoire has been successfully presented by Coquelin in France, Beerbohm Tree in England, and Nat C. Goodwin in the United States, as well as in operatic form in Germany, but this is the first time it has been adapted to the vaudeville stage, with original music. Robert Grau is booking Mr. Lind's American tour until June, when he will take Gringoire to London, where he is well and favorably known through his long connection with the Carl Rosa Opera company.

F. F. PROCTOR INVADES MONTREAL.

F. F. Proctor extended his circuit last week by the addition of Her Majesty's Theatre, Montreal, for which he signed a long lease on Wednesday. The house will be opened as a continuous vaudeville theatre on March 4 with a strong bill, and Mr. Proctor hopes that the Canadians will take kindly to this very popular form of entertainment.

The Montreal house was built less than two years ago and is a very handsome theatre, having cost about $200,000. It was built by a syndicate, headed by William Mann, a wealthy contractor. It has been occupied of late by stock companies that have met with varying success.

The name of the house will be changed to Proctor's, and it will be kept open the entire year, with a weekly change of bill, at popular prices. The performers will jump from Albany to Montreal, and vice versa.

In speaking of the new deal, J. Austin Fynes, general manager of Mr. Proctor's enterprises, said: "The owners of Her Majesty's approached Mr. Proctor several months ago, and at about the same time several capitalists made him an offer to build a theatre for him in Montreal. As the time seemed ripe for showing the Canadians what a real continuous theatre is, he decided a few days ago to settle the matter. We have our business in very smooth running order, and it is as easy to book for a dozen houses as for three or four.

"By the way," said Mr. Fynes, "you might mention that Mr. Proctor has secured the rights to David Belasco's play, Madame Butterfly, which will begin a run of several weeks at the Fifth Avenue on Feb. 18. The production will be supervised in every detail by Mr. Belasco, and in the cast will be the same people who are now doing the play on the road. Entirely new scenery will be made, and the play will be done even more elaborately than when it was produced last season. Mr. Belasco has also made arrangements with Mr. Proctor to write and stage at least one new play each season exclusively for the Proctor circuit. Mr. Belasco is quite enthusiastic over the idea, and his entrance into the field is another evidence of the onward and upward march of vaudeville."

Mr. Fynes left for Montreal on Friday, to supervise the arrangements for the opening of the new house.

A YOUNG ACTOR'S SUCCESS.

As Eldy Scarboro, the sweetheart of Si Hopkins, John Turton's work is admirable, and it would be impossible for any one to render more agreeably than he the melodious ditty, "I Love You, Honey, Love You, Deed I Do." In his love-making scene with Rose Melville in the first act, comedy holds its sides and shakes with laughter.—*Philadelphia Record.*

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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☞ All Such Acts Can Secure IMMEDIATE and FUTURE TIME. Must do Three 3 Full Shows Daily.
IF THE ACT IS UNKNOWN TO THE PROCTOR MANAGEMENT, IT MUST BE ENDORSED BY SOME REPUTABLE MANAGER.

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INSTRUCTIONS TO ARTISTS BOOKED: Send scene plots of acts; if can open or close in one; EXACT time of acts and of "close in;" billing for newspapers and programmes; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

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Kindly send answers
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"Remarkable collection of splendid voices."—*Telegram,* Worcester, Feb. 7, 1901.
"Continuous applause followed every song."—*Spy.*

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Feb. 14, 15, 16, Casto Theatre, Fall River, Mass.

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There are no dull moments in the performances at Boston Music Hall this week. Practically every act moves with snap and the fun piles up. Of the turns that contributed by Fred Niblo went as brilliantly as any. Mr. Niblo is a very rapid and coherent talker, his subjects are varied and original and he has made some study of the English language, which is a great deal in his favor.—*Boston Post,* Jan. 29.

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WHITE RATS WIN THEIR POINT.

[illegible] spring a sensation [illegible] caused more excitement in anything [illegible] of the Rats [illegible] take radical measures [illegible] consultation spoken of a [illegible] of the Managers [illegible] show its strength [illegible] organization, the members playing at the [illegible] York, Boston, Philadelphia [illegible] were ordered not to appear [illegible] performances on Thursday.

The scene can be better imagined than described when the Rats walked out of the Fifth Square there was scarcely any one left. Leo Newmann Hess, Grapewin and Chance, Williams and Tucker, and several others left the bill and did not put in an appearance. The management hustled around in lively fashion and with Robert Grau's assistance secured several performers who are not White Rats, and managed to keep the continuity of the entertainment afternoon. In the other cities the houses were severely crippled and chaos reigned for several hours.

A conference was hastily called at the rooms of the Association of Vaudeville Managers, which was attended by all the managers who were in the neighborhood, and by a committee of five from the White Rats, with George Fuller Golden as spokesman. The discussion lasted for several hours, and finally a temporary truce was arranged. The performers were notified to return to work, and the evening performances passed off as usual.

Another meeting was held on Friday, when the matter was fully and freely discussed. An agreement was reached by which the managers consented to abolish the system of charging five per cent. commission, and to book artists in the future without charge. A general meeting of the Eastern and Western managers will be held in New York on March 6, when this agreement will be officially ratified.

The White Rats are naturally very jubilant over the result of their first bold move. Those who are in the city met and felicitated one another with great enthusiasm. Telegrams by the score poured in to the headquarters of the Rats from members playing out of town, and all was merry as the proverbial marriage bell.

The managers at the meeting on Friday were B. F. Keith, F. F. Proctor, Percy Williams, Hyde and Behman, E. F. Albee, J. A. Fynes, and George Lathrop. A formal statement was made after the meeting that the commission system had been abolished and that perfectly cordial relations had been established between the managers and the performers.

George Fuller Golden, the "Big Chief Rat," when seen at his home on Saturday said: "We gained our point, and there is not much need to add anything to that statement. I wish you would state in THE MIRROR that I am extremely grateful to the Rats and other sympathizers, who sent telegrams and letters to the number of several hundred, congratulating us on our success. Any one who doubts the fact that actors can stand together, when necessary, has only to reflect on the unity of action that characterized the movement on Thursday. Not only did all the Rats follow the plan arranged by our directors, but several others, who intend to join, followed suit. As a recognition of their courage they will all be elected to membership on Sunday, and their initiation fees and their first year's dues will be waived. Besides, they will be presented with special badges as a souvenir of the stand taken by them at the crisis.

"Our action was not in the nature of a 'strike.' Our organization is very strong, but we do not intend to take any stand that would seem to be arbitrary or unjust. Our demands will always be just and fair, and we are prepared to stand together to enforce them. The White Rats are all equal, and the humblest member may look for the same protection as the highest-salaried stars. The bookings after June 24 will be made with the managers through our agency, and the commissions will go to the general fund for death claims and sick benefits."

C. P. FLOCKTON'S PLANS.

C. P. Flockton is now fairly launched in vaudeville and is solidly booked by the association, opening at Proctor's Albany house on Feb. 11. The dramatic trifle, as it is called, will carry him through the season, but the veteran is not idle, for he has in preparation Love in Humble Life, scenes from The School for Scandal, Dunjuro (a Japanese sketch), and a little comic drama called Louis XI and Gringoire. The latter has long been a pet theme of this actor, and he has placed his synopsis in the hands of a well-known dramatist. It should be mentioned that it is not Mr. Flockton's intention to conflict, nor can this play possibly clash, with a contemplated lyric treatment of the same subject. Caroline Riching, who supports Mr. Flockton, has a novel specialty called The Bull-Fighter.

BURNEL'S SKETCH TRIED.

A Case Out of Court, a new sketch, written by A. H. Hummel, the criminal lawyer, was given a trial at Keith's on Thursday evening last, by Mr. and Mrs. Alfred Keley. Mr. Hummel's maiden effort proved pleasing, but not startling, and was excellently played by the Keleys.

PLEASANT ENTERTAINERS.

Emma Berg and T. W. Eckert gave a Japanese operetta, and they are certainly among the most pleasant entertainers that come to the city.—*Buffalo Commercial*, Feb. 5, 1901.

VAUDEVILLE JOTTINGS.

Jessie Bartlett Davis has an option on a one-act operetta of the French period of 1670. The story is said to be interesting, and cleverly worked out with a pretty climax. It is extremely likely that Mrs. Davis will appear in this or some other operetta in vaudeville next season.

The Quaker City Quartette were specially engaged by Manager Bachelor, of the Lyceum, Boston, as an extra feature week of Feb. 4. This was their fifth engagement in Boston since September.

John G. McDowell was made a member of the White Rats of America on Feb. 3. Mr. McDowell is at present the principal comedian with John A. Himmelein's Johnnies.

Bert Coote will shortly produce a new farce by Herbert Hall Winslow. It has not as yet been named.

Henri French, who sailed for Europe last week, will return in September. He will then become an American citizen, having taken out his preliminary papers before his departure.

Martha Purtoons returned to vaudeville last week at the Grand Opera House, Philadelphia, and is reported to have scored a success in a select repertoire of songs.

Will A. Partello, who underwent a serious operation at St. James' Hospital, Newark, some time ago, has fully recovered and resumed work at Hartford, Conn., last week.

Paul F. Nicholson, Jr., presented a new monologue recently at the Park Theatre, Worcester, Mass., with success. In it he uses for the first time in vaudeville the "Billy Baxter Letters." He is under the management of Sydney Grant.

Banks Winter is the happy father of a big bouncing baby boy, born on Jan. 29. As he was born about the time the Prince of Wales took the throne, and is also the first baby born to a member of the White Rats, Mr. Winter has decided to call him Edward Star Winter. Little Winona is studying the newcomer with a view of adding an imitation of him to her repertoire.

Albert Daniels, the English clown, will begin an engagement at the New York on Feb. 25. The Agles Trio will also be imported for a run at the same house.

Maggie Cline's birthday will be celebrated on March 17, when she will be the star of a big Irish concert at the Grand Opera House, under Ted D. Marks' direction.

Billy Williams, the veteran minstrel, was tendered a rousing benefit in Denver by the local lodge of Elks and other friends, on Feb. 8.

Mr. and Mrs. Arthur Sidman are still the American feature with Fulgora's Stars. When they finish the season with Mr. Fulgora they will play a few dates, and then begin preparations for the production of York State Folks in the early Fall.

Weston and Walters produced their new act, Her Beauty Doctor, written for them by Charles Horwitz in Des Moines, Ia., week of Jan. 28. The act is said to have scored a hit, as it is on very novel lines. It opened at the Olympic, Chicago, Feb. 11.

Scott McKeown (Dorothy Studebaker) will make her debut in vaudeville shortly at the Orpheum, Los Angeles.

All the auburn-haired girls in Philadelphia, who had to attend the afternoon performance at Keith's house on Friday last, were admitted free. It is said the Quaker City wigmakers were overrun with orders for red wigs. When it comes to "grafts," the Philadelphia maidens are not so slow after all.

Peter Conner, formerly a popular vaudeville performer, tried to commit suicide on Tuesday last by cutting his throat with a table knife in a Brooklyn restaurant. He was taken to the Brooklyn Hospital.

Minnie Cassell, the acrobatic girl, will play over the continental circuit in the Spring and will sail in September for Berlin, Germany, opening at the Winter Garden there on Oct. 1 for two months. She will probably remain abroad for a long time.

Alice Y. Ames, the whistling soloist, has closed with Howard and Emerson's No. 2 co., and is now playing dates.

Kennedy and Dell have resigned from The Bonnie Girl co. and have gone into vaudeville for good. They were booked to open at the Niagara Theatre, Buffalo, N. Y., on Feb. 11.

Elsecta, the toe dancer, has had a very catchy march and two-step named for her, the "Elsecta March." The title-page, which is very artistic, was designed by Miss Norton, of Grant and Norton, and is her first attempt in this line of work.

The act being entirely different from anything else and kept bright with new dialogue and music, explains the Bachelor Club's big drawing powers through the New England States. It is freely commented upon by managers that many faces, not among their regular patrons seem to take an extra evening's outing during the "Club's" engagement, and the "boys" are welcomed to many more "at homes" in excellent families than is usually customary.

SONGS AND SINGERS.

Master Arthur Walker, the boy soprano is scoring a big success in Leonard McClelland's new song, "I Wonder If I Am Worthy." Walker and McClelland are members of the Elroy Stock company.

Charles H. Wesley, tenor soloist with Haverly's Minstrels, is winning praise for his intelligent rendering of Hawley, Haviland and Dresser's ballad, "The Singer and the Song," and Charles K. Harris' "For Old Time's Sake."

BUSINESS NOTES.

Lillian Burkhart continues to meet with the approval of discriminating audiences. She has the largest and most varied repertoire of any female star in vaudeville, and is always on the lookout for new material. She expects to produce in the near future a bright playlet called Jessie's Jack and Jerry.

Tom Lewis and Sam J. Ryan are now filling a thirty weeks' engagement with Fulgora's Stars, as a special feature. Next season they will produce, in addition to their present act, three new ones, called Clam-Ele, Nervous Prosperity, and A Little Nonsense. They will begin playing dates at Hyde and Behman's on April 29, and may be addressed care of the White Rats of America.

Fanny Rice has scored a great success in her Nell Gwyn sketch. The notices received in Boston, New York, Philadelphia and Providence have been flattering in the extreme. E. F. Albee, general manager of the Keith enterprises, has given Miss Rice enthusiastic indorsement.

Arthur J. Lamb is in town for a few weeks, placing some of his recent sketches and songs.

The Bachelor Club, which took a new lease of life with its reorganization, is proving an attractive headliner. It was one of the features of the bill at the Park Theatre, Worcester, Mass., last week.

Little Elsie continues to make the biggest kind of a hit everywhere in her admirable imitations. In Detroit, Buffalo, and other cities, recently, she received six or seven encores at each performance.

Lew H. Carroll and Maude Ellston will shortly introduce a new specialty act, The Curiosity Shop, giving Miss Ellston a chance to display her versatility and the introduction of Mr. Carroll's quick word twisting talk.

George W. Monroe as a headliner at the Novelty in Brooklyn, week of Jan. 28, duplicated his former success with the Brooklyn audiences.

Beatrice Moreland has been meeting with immense success in Chicago. Her new sketch, Poppy, made a most decided hit at the Olympic, Haymarket, and Columbia, and A Game of Golf, reproduced by special request at the Opera House, repeated its former success. This is the fourth time this farce has been seen at the same house.

The Whiting Sisters, cornet duetists, are meeting with marked success in vaudeville.

Mr. and Mrs. Lee J. Kellam are doing a playlet, by Harry L. Newton, entitled The New Cook, at Tony Pastor's this week, to which they invite the attention of agents and managers.

Jo, Myra, and "Buster" Keaton are at present visiting Mr. Keaton's parents at Perry, Okla., having just finished the Kohl-Castle-Hopkins circuit, where they were credited with having one of the best comedy acts playing the circuit this season. They are now booking time in the East for the coming season, and open shortly at Albany, for a tour of the Proctor circuit, with Tony Pastor's to follow.

A printer's error in last week's MIRROR made it appear that Tessie Neuville appeared at Poli's, New Haven, the week before. The name should have been Jessie Merrillees. She is at Koster and Bial's this week with John W. World.

John McVeigh and Maryland Tyson report that their new act has made a big hit.

Frank McCune, late of Belford, McCune and Belford, was married on Dec. 11, 1900, at Rochester, Pa., to May Grant, late of the Grant Sisters. They will be seen shortly in a new act in the leading vaudeville houses.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott and Morton—Casto, Lawrence, 11-13, Fall River, 14-16.
Aborn and Drew—Keith's, Providence, 11-16.
Abearns, The—Proctor's 23d St., N. Y., 11-16.
Alburtus and Bartram—Krystal Palase, Leipzig, Germany, Feb 1-28.
Asheys, The—Keith's, Providence, 11-16, Keith's, Boston, 18-25.
Austins, Tossing—Proctor's 125th St., N. Y., 11-16.
Baker and Lynn—Casto, Lawrence, 11-13, Fall River, 14-16.
Baker, Pete—Empire, Cleveland, 11-16.
Barlow and Nicholson—Pastor's, N. Y., 11-16.
Barrows, Jas. O.—Shea's, Toronto, 11-16.
Barretts, Juggling—Palace, N. Y., 11-16.
Barry, Arthur—Palace, N. Y., 11-16.
Bennett, Johnstone—Proctor's 23d St., N. Y., 11-16.
Bindley, Florence—Orpheum, San Francisco, 4-16, Orpheum, Los Angeles, 18-25.
Bingham—H. and S., Harlem, 11-16.
Bison City Quartette—Proctor's Fifth Ave., N. Y., 11-16.
Bruns, Mr. and Mrs. Harry—Casto, Lawrence, 11-13, Fall River, 14-16.
Burk, Major—Proctor's 125th St., N. Y., 11-16.
Burkhardt, Lillian—G. O. H., Washington, 11-16, Cook's, Rochester, 18-23.
Carlisle's Dogs—Wonderland, Detroit, 11-16.
Carmen Sisters—Proctor's Fifth Ave., N. Y., 11-16.
Christina, Mlle.—Proctor's 23d St., N. Y., 11-16.
Claudius and Corbin—Casto, Fall River, 11-13, Lawrence, 14-16.
Clifford and Dixon—Proctor's Fifth Ave., N. Y., 11-16.
Coote, Bert—H. and S., Brooklyn, 11-16, H. and S., Harlem, 18-23.
Cressy and Dayne—G. O. H., Indianapolis, 11-16, Lyceum, Baltimore, 18-23.
Curran, Frances—Pastor's, N. Y., 11-16.
Cushman, Frank—Proctor's 23d St., N. Y., 11-16.
Cushman, Holcombe and Curtis—Proctor's Fifth Ave., N. Y., 11-16.
Dandy, Jess—Pastor's, N. Y., 11-16, K. and E., N. Y., 18-23.
Davies, Wm. Cahill—Olympic, Chicago, 11-16, Haymarket, Chicago, 18-23.
Davis and Macauley—Keith's, Phila., 11-16.
Davis, Belle—Keith's, Providence, 11-16.
Davis, Jessie Bartlett—Shea's, Buffalo, 11-16, Toronto, 18-23.
Delbosq, Mlle.—Proctor's 125th St., N. Y., 11-16.
Dempsey-Mack—Columbia, Cincinnati, 11-16.
De Muths, The—Cook's, Rochester, 11-16.
Dillon Bros.—Palace, N. Y., 11-16.
Eckert and Berg—Shea's, Toronto, 11-16, Empire, Toledo, 18-23.
Eldrid, Gordon H.—Casto, Fall River, 11-13, Lawrence, 14-16.
Eldridge, Press—Shea's, Toronto, 11-16, H. and S., Harlem, 18-23.
ELAVORE SISTERS—Empire, Glasgow, Scotland, 4-16, Empire, Edinburgh, 18-23, Belfast, Ireland, 25 March 2.
Ellsworth and Burt—Casto, Fall River, 11-13, Lawrence, 14-16.
Elsecta—Keith's, N. Y., 11-16, Keith's, Phila., 18-23.
Elsie, La Petite—Auditorium, Norfolk, 11-16, H. and S., Harlem, 18-23.
Esmonde, Mr. and Mrs. Edward—Chicago O. H., 11-16.
Ethardo, Naomi—Proctor's Fifth Ave., N. Y., 11-16.
Falk, Eleanor—Wonderland, Detroit, 11-16.
Farrell, Mr. and Mrs. Tony—Pastor's, N. Y., 11-16.
FAVOR AND SINCLAIR—Palace, N. Y., 11-16, Proctor's Fifth Ave., 18-23.
Felix and Barry—Proctor's 23d St., N. Y., 11-16.
Fields, W. C.—Winter Garden, Berlin, Ger., Jan. 1-Feb. 15, Palace, London, 18—indefinite.
Fields and Ward—H. and S., Harlem, 11-16, Pastor's, N. Y., 18-23.
Fisher, Mr. and Mrs. Perkins—Proctor's 125th St., N. Y., 11-16, Pastor's, N. Y., 25 March 2.
Flatow and Dunn—Cook's, Rochester, 11-16.
Forrester and Floyd—Palace, N. Y., 11-16.
Fortunis—Proctor's 23d St., N. Y., 11-16.
Gallando—Pastor's, N. Y., 11-16.
GASSMAN, JOSEPHINE—Columbia, Cincinnati, 11-16.
Golden—Empire, Cleveland, 11-16.
Grant, Alf.—Proctor's 23d St., N. Y., 11-16.
Grant and Norton—Pastor's, N. Y., 11-16.
Grapewin and Chance—Keith's, N. Y., 4-16, Keith's, Phila., 18 March 2.
Griffin, Gerald—Wonderland, Detroit, 11-16.
Hanley, McGonan and Hanley—Proctor's 125th St., N. Y., 11-16.
Hall and Staley—Empire, Cleveland, 11-16.
Hart and De Mar—Cook's, Rochester, 11-16.
Hawaiian Queens—Chase's, Washington, 11-16.
Haynes, Gertrude—Shea's, Buffalo, 11-16.
HOFBRAU'S, ADELAIDE—Brooklyn Music Hall, 11-16, Proctor's 23d St., N. Y., 18-23.
Hill and Hull—Proctor's Fifth Ave., N. Y., 11-16.
Hilliard, Rob't—Empire, Cleveland, 11-16.
Howe, Wall and Walters—Wonderland, Detroit, 11-16.
Imperial Japs—H. and S., Harlem, 11-16.
Jacklin and Ingram—Dixie's, Elmira, 11-16, G. O. H., Syracuse, 18-23, Savoy, Lowell, 25 March 2.
Jefferson—Proctor's 23d St., N. Y., 11-16.
Johns, Johnny—Cook's, Rochester, 11-16.
Jones, Mr. and Mrs. Irving—H. and S., Harlem, 11-16.
Kellam, Mr. and Mrs. Lee J.—Pastor's, N. Y., 11-16.
Kelly, Spencer—Proctor's 125th St., N. Y., 11-16.
Kenna, Chas.—Wonderland, Detroit, 11-16.
Kennedy and James—Pastor's, N. Y., 11-16.
Kingsley, Julia—G. O. H., Phila., 11-16, Cook's, Rochester, 18-23.
Lawrence Sisters—Palace, N. Y., 11-16, Proctor's 23d St., N. Y., 18-23.
Lawson and Namon—Cook's Rochester, 11-16.
Le Roy and Clayton—Chase's, Washington, 11-16.

VAUDEVILLE. | VAUDEVILLE.

George Fuller Golden
FOUNDER
OF THE WHITE RATS OF AMERICA.

WINTON and McGINTY
Re-engaged everywhere. Why? Because it's something new in America.
Best wishes to McGinty and self for a prosperous New Year.
Brooklyn Music Hall, Novelty and Keith Circuit to follow. DANGER!

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Presenting WANTED, A DIVORCE,
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Mr. and Mrs. Edward
ESMONDE
IN VAUDEVILLE.
Presenting Bill Toddle's Reception.

JOSEPHINE GASSMAN
Jan. 28, Poli's, New Haven.

Worcester Gazette, Jan. 22, 1901.
BARRYMORE AND GASSMAN
These the Headliners at the Park This Week
With Maurice Barrymore and Josephine Gassman both at the Park this week, the bill is an unusually attractive one. Yesterday afternoon and last evening they drew large audiences. Josephine Gassman was at the Park a year ago, with her pickaninnies, and the success she scored then was overshadowed by the hit she made yesterday. The pickaninnies were doing something all the time to please the audience, and with Miss Gassman's singing, make about the strongest act on the bill.

NEWELL and NIBLO
Presenting their own original musical novelty.
THE ELECTRIC ROSES.

HARRY WALTERS
THE HEBRAIC COMEDIAN.
A pronounced success throughout the South. Coming home soon. Open for dates April 29, 1901
En route, Terry McGovern's Bowery After Dark Co., or DRAMATIC MIRROR.

ARTHUR J. LAMB
Author of some of the season's greatest successes in Songs and Sketches.
320 Chicago Opera House Bldg., Chicago.

MR. AND MRS. ARTHUR SIDMAN
"YORK STATE FOLKS."
"'Course I may be sort o' biased,
But I allus have contended,
That the middle part o' York State
'S where the Lord at first intended
Plantin' Eden."
—Charles Newton Hood.
SPRING OF 1901—BIG PRODUCTION.

George W. Monroe
IN VAUDEVILLE.
Address ROBT. GRAU, care St. James Building, New York

OLIVER T. FISKE and McDONOUGH NELLIE
Present the Quaint Comedietta,
BROCKY'S TEMPTATION
(Copyright, Jan 22, 1901.) An Idyl of the East Side.
An Innovation in Vaudeville, at Keith's Union Square Theatre, this week.
Managers invited to investigate our claim to originality.
Extract from the *Musical Courier* of January 12:
"The oddities of expression employed by these angel offsprings of the gutter keep the house in an almost constant roar of laughter."—CHICOT.
Permanent address, 213 Second Ave., New York City.

Levy, Jules—Empire, Cleveland, 11-16.
LIGHTS AND SHADOWS—Boston Music Hall, 11-16.
Litchfield, Mr. and Mrs. Nell—Park, Youngstown, O., 11-16.
Litchfield, C. W.—Palace, N. Y., 11-16.
Long, Nick—Orpheum, San Francisco, 11-23. Orpheum, Los Angeles, 25-March 9.
Lorett, H. M.—Pastor's, N. Y., 11-16.
Loch and Rapp—Pastor's, N. Y., 11-16.
Manley and Rose—Park, Youngstown, 11-16.
Marsh and Sartella—Lyceum, Atlanta, 11-16, N. Y., 18-23.
Martinetti and Sutherland—Proctor's 5th Ave., 11-16.
Matthews and Harris—Keith's, Providence, 11-16.
Mayfield, Mr. and Mrs.—Park, Youngstown, 11-16.
Melville and Stetson—Palace, N. Y., 11-16.
Merritt and Murdock—Keith's, Providence, 11-16.
Mitchell, Kittie—Proctor's 5th Ave., N. Y., 11-16.
Monroe, Geo. W.—Palace, N. Y., 11-16.
Murilla, Edna—Casto, Lawrence, 11-13, Fall River, 14-16.
MURPHY, MR. AND MRS. WARD, Chicago 6-11, 11-16, Orpheum, Omaha, 25-March 2.
Murphy and Allen—Wonderland, Detroit, 11-16.
Nawns, The—Proctor's 5th Ave., N. Y., 11-16.
Nelson and Milledge—Keith's, Providence, 11-16.
NIBLO, FRED—New York, N. Y., N. Y., 11-16.
Nina Casto, Lawrence, 11-13, Fall River, 14-16.
Nichols, Nellie V.—Casto, Fall River, 11-13, Lawrence, 14-16.
O'Meer Sisters, Empire, Cleveland, 11-16.
ORR, HUGH E. PURDON—Empire, Cleveland, 11-16.
Osterman, Kathryn—Orpheum, San Francisco, 4-16, Orpheum, Los Angeles, 18-March 2.
Paulinetti and Piquo—Proctor's 23d St., N. Y., 11-16.
Partellos, The—Holyoke, 11-16, Westfield, 18-23.
Pelk and Kollins—Grand, St. Paul, 11-16, Bijou, Minneapolis, 18-23.
Pfeffe's Dogs—Chase's, Washington, 11-16.
Rae and Broseche—H. and S., Harlem, 11-16.
Rebbling, Francesca—H. and S., Harlem, 11-16.
Remington, Maude—Pastor's, N. Y., 11-16.
Raymond Trio—Proctor's 23d St., N. Y., 11-16.
Reed, Florence—Proctor's 125th St., N. Y., 11-16.
Reyes, Skating—Empire, Cleveland, 11-16.
Rialto, Mlle.—Cook's, Rochester, 11-16.
Rice and Cohen—Empire, Cleveland, 11-16.
Robinson, Ethel—Proctor's 125th St., N. Y., 11-16.
Sanford and Hensel—Casto, Fall River, 11-13, Lawrence 14-16.
Savoy, Gilbert—Proctor's 125th St., N. Y., 11-16.
Shattuck, Truly—Empire, Cleveland, 11-16.
Shean and Warren—Keith's, Providence, 11-16.
Shaw, Allen—Keith's, Providence, 11-16.
Simmons and White—Palace, N. Y., 11-16.
Somers, Marie—Casto, Fall River, 11-13, Lawrence 14-16.
Stables and Birbeck—Cook's, Rochester, 11-16.
Stanley and Wilson—Keith's, Boston, 11-16, Keith's, Philo., 18-23.
Stauffer and Witter—Olympic, Chicago, 11-16, Haymarket, 18-25.
Stephens, Hal—Gilmore, Springfield, 11-16, G. O. H., Springfield, 18-23.
Sully, Lew—Orpheum, Brooklyn, 11-16, Novelty, Brooklyn, 18-23.
Swift and Zola—Pastor's, N. Y., 11-16.
Swiggett and Clark—Orpheum, Los Angeles, 4-16.
Toohey's Cats and Dogs—Keith's, Boston, 11-16.
Toof and Lazell—Proub's, Youngstown, O., 18-23.
Tenley and Simonds—Pastor's, N. Y., 11-16.
Thomas, Hilda—Proctor's 125th St., N. Y., 11-16.
Thorne and Carleton—H. and S., Harlem, 11-16.
Thorne, Mr. and Mrs. Harry G. O. H., Syracuse, 11-16, G. O. H., Indianapolis, 25-March 2.
Thornton, Bonnie—Pastor's, N. Y., 11-16.
Thurston, Howard—Palace, London, Nov. 12-March 21.
Torrent—Keith's, Providence, 11-16.
Tobins, The—Proctor's 23d St., N. Y., 11-16.
Trebroud's Dogs—Proctor's 5th Ave., N. Y., 11-16.
TROCADERO, BURLESQUE—Wonderland, Detroit, 11-16.
Vilma Sisters—Palace, N. Y., 11-16.
Valentin's Lions—Park, Youngstown, 11-16.
Van Aukens, The—Park, Youngstown, 11-16.
Vokesright, Marie—Shea's, Buffalo, 11-16.
Walsh and Walsh—Casto, Lawrence, 11-13, Fall River 14-16.
Wayne and Caldwell—Keith's, Providence, 11-16.
Webb and Hassan—Winter Garden, Berlin, Jan. 1-31.
Welch, Joe—Proctor's 125th St., N. Y., 11-16.
Welch, Francis and Co.—Park, Youngstown, 11-16.
West, Ford and Dot—Pastor's, N. Y., 11-16.
Whiting Sisters—K. and E., N. Y., 11-16, Boston Music Hall 18-23.
Whitney Bros.—People's Palace, Sunderland, Eng., 11-16, Empire, Newcastle, 18-23, South Shields 25-March 2.
WILBER, MARSHALL P.—Empire, Cleveland, 11-16.
Williams and Adams—Proctor's 23d St., N. Y., 11-16.
Wilson, Geo. Casto, Lawrence, 11-13, Fall River 14-16.
Winton, J. W.—Keith's, Providence, 11-16.
Yamamoto Bros.—Cook's, Rochester, 11-16.

CORRESPONDENCE.

(Received too late for classification.)

ALABAMA.

HOT SPRINGS. ELEY OPERA HOUSE (Henry J. Rosenstihl, manager): Sun's Minstrels pleased capacity 1. Herald Square Opera co. (return) 5 presented Olivette to fair and pleased audience.

COLORADO.

COLORADO SPRINGS. GRAND OPERA HOUSE (S. N. Nye, manager): The Hottest Coon in Dixie Jan. 29; small business; fair performance. The Prisoner of Zenda 30; large business; co. well balanced. Richard Golden in Old Jed Prouty 2; satisfactory performance; business small. King Rastus drew topheavy house 4. Sousa's Band 5; large business. Boston Lyric Opera co. 7. Field's Minstrels 9. The Two Johns 13. The Telephone Girl 16.

DELAWARE.

WILMINGTON. GRAND OPERA HOUSE (Jesse K. Raviis, manager): The Chester De Vonde co. closed their engagement 2; big business. Man'-Enemy 5; fair audience. Madame Sacred 6; fair business. A Young Wife 8; good house. A Texas Steer 12. The Game Keeper 13. Corse Payton Stock co. 11-16.

FLORIDA.

ST. AUGUSTINE. GENOVAR'S OPERA HOUSE (E. Genovar, manager): Jack and the Beanstalk (local) 1; juvenile performance; good house; greatly enjoyed. Field's Minstrels 7, 8. Leon Herrmann 12.—THE CASINO (A. M. Taylor, manager): Zanoni, the Mystic Jan. 31; fair crowd.

TAMPA. TAMPA BAY CASINO (J. W. Conroy, manager): Leon Herrmann 14.

GEORGIA.

ALBANY. SALE DAVIS OPERA HOUSE (Plonsky and Gertzkowsky, managers): Sun's Minstrels Jan. 28; fair business; pleased audience. Why Smith Left Home 28; fair house; performance excellent. Eva Clayton co. 29, 30 in Darkest Russia and A Midnight Masquerade; good business; performance poor. My Daughter-in-Law to good house 4; performance excellent; Marion Convere was enthusiastically received. Preston Clarke 11. Where Is Cobb 14. The Councillor's Wife 21. Leon Herrmann 25.

ILLINOIS.

PITTSBURG. K. P. OPERA HOUSE (F. L. Shriver, manager): John Griffith in Spartacus, the Gladiator, 6; fair and appreciative audience. Imperial Male Quartette 9.

MORRISON. MILNE'S OPERA HOUSE (G. Milne, manager): Frederick, magician, to good house 6; audience pleased.—AUDITORIUM (Lewis and Skelly, managers): Polyscope 2; fair house. Warner Comedy co. 11-16.

INDIANA.

FORT WAYNE. TEMPLE THEATRE (F. E. Stouder, manager): Clay Clement Jan. 30 in The New Dominion; good business; co. excellent. Whitney and Knowles' Quo Vadis 2; good performances; fair business. F. H. Sothern in Hamlet to S. R. O. 4; audience enthusiastic. Reilly and Wood's co. 6. Peck's Bad Boy 9. Davidson Stock co. 11-16.

VALPARAISO. NEW MEMORIAL OPERA HOUSE (A. P. Heineman, manager): Morrison's Faust 4; good house; good performance. Town Topics 9. Carpenter's Quo Vadis 16.

WABASH. CROXTON OPERA HOUSE (P. Croxton, manager): Fisk Jubilee Singers 12.

KENTUCKY.

WASHBURN. WASHINGTON OPERA HOUSE (G. D. Dye, manager): Andrew Robson in The Royal Box 6; splendid performance; large house. A Milk White Flag 13.

BOWLING GREEN. POTTER'S OPERA HOUSE (J. W. Robertson, manager): The Highwayman delighted a large audience 6.

MASSACHUSETTS.

NORTH ADAMS. RICHMOND THEATRE (W. P. Meade, manager): Bennett Moulton co. 4-9 pleased good attendance. Way Down East 12. Burton Holmes 14. Sporting Life 15.—COLUMBIA THEATRE (James A. Reagan, manager): Spooner Dramatic co. 4-9; business was good; audiences pleased. Waite's Comedy co. 11-16.—WILSON THEATRE (H. F. Kells, manager): The Convict's Daughter opens this house 5, under the new management, and was well received by a good audience. South Before the War 11.—ITEMS: Frank Bowly, pianist for Bennett-Moulton co., met many old friends here during the week's engagement.—James A. Reagan, manager of the Columbia, was elected a trustee of the Father Mathew Society 4.

CHELSEA. ACADEMY OF MUSIC (James B. Field, manager): Knights of Columbus Minstrels (local) 5; excellent performance; good business. Down Mobile 18. At Piney Ridge 22. Ward and Vokes 25.—ITEM: Edith Huntington, of this city, has returned home, owing to the closing of Prince Pro Tem.

GARDNER. MUSIC HALL (Frank B. Edgell, manager): Nevada (local) 1; good performance; good house. Macauley-Patton co. 4-9. Boston Sextette 11. Down Mobile 23. Uncle Josh Spruceby 28.

MISSOURI.

LEXINGTON. NEW GRAND OPERA HOUSE (J. C. Venable, manager): Hans Hanson Jan. 29 pleased good house. James T. McAlvin and Dolly Foster scored. Over the Fence 31. Dalrymple Comedy co. 18-23. Gilhooly's Reception March 1. At the White Horse Tavern 8.

MACON. MINOR'S OPERA HOUSE (L. J. Minor, manager): Money Stock co. Jan. 28-2 presenting A Royal Slave, Faust, Mlle. Satan, Uncle Sam in Cuba, Cleopatra, and A Warning Bell; business and performances fair. Blue Jeans 15. What Happened to Jones 27 cancelled.

NEW HAMPSHIRE.

SOUTH BOSTON. OPERA HOUSE (Joseph F. Noyes, manager): Kennedy's Players concluded a week's engagement 2 to good business. Stetson's U. T. C. drew well 7. Perry's Vaudeville co. 14-16.

DOVER. CITY OPERA HOUSE (Charles E. King, manager): Stetson's U. T. C. did fair business 6. Phelan Stock co. 18-23.

NEW YORK.

ALBANY. EMPIRE THEATRE (Sam Shubert, manager; J. W. Henecksburg, resident manager): William Collier in On the Quiet, with a good support, pleased a fair house Jan. 31. Captain Jinks of the Horse Marines 1. A Runaway Girl 2; good business. Arthur Dunn as Flipper was amusing. Harry Lacy played The Still Alarm to small business 6. Jefferson De Angelis 8, 9. Andrew Mack 14.—HARMANUS BLEECKER HALL (H. E. Jacobs, manager): Alma Chester opened for a week 4 to big business in The English Rose and gave a very satisfactory performance. Repertoire also includes The Diamond Breaker, Hoodman Blind, Herminie, The Lady of Lyons, Beacon Lights, Her Husband's Sin, East Lynne, and Little Lord Fauntleroy. A Cavalier of France 11-13. The Night Before Christmas 14-16.

PORT JERVIS. GRAND OPERA HOUSE (W. A. Kadel, manager): The Dairy Farm 7 pleased a full house. Kilties' Band 13. A Romance of Coon Hollow 14.

PAVILION. DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Kellar March 4.

NORTH CAROLINA.

NEW BERN. MASONIC OPERA HOUSE (J. C. Green, manager): Hart, hypnotist, Jan. 30-2; good business.

NORTH DAKOTA.

GRAND FORKS. METROPOLITAN THEATRE (C. P. Walker, manager): The Belle of New York Jan. 31; big business; excellent performance. Frederick Warde in The Duke's Jester to good business 1; enthusiastically received. Eugene Blair 7. My Aunt's Nephew 11.

OHIO.

AKRON. GRAND OPERA HOUSE (T. K. Albaugh, manager): Human Hearts 1; co. good; good sized house. The Bowery After Dark 2; co. poor; fair house. Marie Dressler 5 in Miss Print; co. excellent. A Bachelor's Honeymoon 7. Nathan Hale 8. An American Girl 9. Arizona 11. For Her Sake 14.

SANDUSKY. NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): A Bachelor's Honeymoon did well 2. Next Door to fair audience, 6. Where Is Cobb 7. For Her Sake 11.

NEWARK. AUDITORIUM (J. B. Rosebraugh, manager): Zaza 31. Chester Bishop co. opened 4 for a week.

TEXAS.

SAN ANGELO. OPERA HOUSE (George Bond, manager): Heywood Celebrities canceled Jan. 28. Krause Taylor co. 28-2 in A Home Affair, followed by Michael Strogoff, Man and Wife, The Colonel, Quo Vadis, and Dr. Jekyll and Mr. Hyde; business good; pleased audience. Joaquin Miller 4 failed to please large house. Benedict's Quo Vadis 11 canceled. Si Perkins 18.

VERMONT.

BURLAND. OPERA HOUSE (A. W. Higgins, manager): South Before the War 7; fair house. A Wise Woman 8. The Greatest Thing in the World 11.

CANADA.

ST. CATHARINES, ONT. GRAND OPERA HOUSE (C. H. Willson, manager): Dark.

DATES AHEAD.

(Received too late for Classification.)

A BREEZY TIME (Eastern): Billy Casad, mgr.): Freehold, N. J., Feb. 12, Mt. Holly 13, Bridgeton 14, Salem 15, Newark, Del., 16, Milford 18, Seaford 19, Salisbury, Md., 20, Cambridge 21, Easton 22, Middletown, Del., 23.
ARIZONA (Eastern): Anderson, Ind., Feb. 15, Muncie 16, Marion 18, Goshen 19, Jackson, Mich., 20, Ann Arbor 21, Saginaw 22, Bay City 23.
CARPENTER, FRANKIE (John F. Cosgrove, mgr.): Derby, Conn., Feb. 11-16, Meriden 18-23, Waterbury 25-March 2.
DE VONDE CHESTER (C. L. Walters, mgr.): Easton, Pa., Feb. 11-16, Red Bank, N. J., 18-23, Stamford, Conn., 25-March 2.
GRAU RULES OPERA: Grass Valley, Nev., Feb. 12-13, Reno 14, Ogden, U., 16, Boise City, Id., 18-23, Baker City, Ore., 25-27.
GILFETH, JOHN: Sedalia, Mo., Feb. 14, Fort Scott, Kans., 15, Nevada, Mo., 16, Carthage 18, Joplin 19, Springfield 20, Pittsburg, Kans., 21, Parsons 22, Arkansas City 23.
GRIFFITHS, THE (J. H. Rush, mgr.): Newkirk, Okl. Ter., Feb. 12, Ponca City 13, 16, Arkansas City, Kans., 18-21.
GOODWIN WINTER (Jack Goodwin, mgr.): West Union, W. Va., Feb. 12-13, Cairo 14-16, Weston 18-23.
GREAT LAFAYETTE SHOW (James J. Morton, mgr.): New Haven, Conn., Feb. 11-16.
HALL, MR. AND MRS. DON C.: Wilton, Wis., Feb. 11-13, Bangor 14-16, Galesville 18-21, St. Charles, Minn., 22-23, Rochester 25, 26, Kasson 27, 28.
HILLMAN, THE: Warren, Pa., Feb. 11-16, Jamestown, N. Y., 18-25, Franklin, Pa., 26-March 2.
HOLLAND, MILDRED (Edward C. White, mgr.): Warren, Pa., Feb. 12, Titusville 13, Oil City 14, Franklin 15, Sharon 16, Youngstown, O., 18.
KLAUS SCOVILLE (Nep Scoville, mgr.): Wallingford, Conn., Feb. 11-16, Naugatuck 18-23, Torrington 25-March 2.
KILTIES, THE (48th Highlander's Band; T. P. J. Power, mgr.): Elizabeth, N. J., Feb. 16, Jersey City 17, Orange 18, Paterson 19, Newark 20, Trenton 21, Philadelphia, Pa., 22, Baltimore, Md., 23.
MELVILLE, ROSE (J. R. Stirling, mgr.): Boston, Mass., Feb. 11-16, Newark, N. J., 18-23, Washington, D. C., 25-March 2.
RUBLE THEATRE (C. S. Ruble, mgr.): Hillsboro, Tex., Feb. 11-16, Waxahachie 18-23, Terrill 24-March 2.
SCHILLER STOCK (C. A. Schiller, mgr.): New Castle, Pa., Feb. 11-16, Youngstown, O., 18-23.
SPORTING LIFE (Walter Sanford, mgr.): Bridgeport, Conn., Feb. 11-14, Pittsfield, Mass., 15, No. Adams 16, Albany, N. Y., 18, Glens Falls 19, Saratoga 20, Johnstown 21.
THE HONEST BLACKSMITH (Robert Fitzsimmons): Logansport, Ind., Feb. 12, Decatur, Ill., 13, Springfield 14, Jacksonville 15, Alton 16, St. Louis, Mo., 17-23.
THE COUNTY FAIR (Neil Burgess): Canton, O., Feb. 13, Elkhart, Ind., 15, So. Bend 16, Chicago, Ill., 17-27.
TRIP TO COONTOWN: Gainesville, Fla., Feb. 12, St. Augustine 13, Fernandina 14, Brunswick, Ga., 15, Savannah 16.
ANGELL COMEDIANS: Kellogg, Ia., Feb. 11-16, Tama 18-23.

ABOUT RAILROADS.

The Cincinnati, Hamilton and Dayton Railway and the Monon Route have a fast train between Cincinnati and Chicago that leaves Cincinnati at 3.30 p. m., arrives Indianapolis 6 p. m., and Chicago 12 noon. For the accommodation of theatrical companies a sleeper is placed on the train and players can remain in Cincinnati on Saturday night and arrive in Chicago in time for Sunday matinee. Connection is made at Indianapolis for St. Louis. Southbound, the train leaves Chicago at 2.45 p. m., and arrives at Cincinnati at 11.20 p. m.

OBITUARY.

Frank C. Stewart died in St. Louis on Jan. 6, of gastritis. Born in Chicago in 1869, his first appearance on the stage was at Haverly's Theatre, Toledo, in 1885, in songs and dances with the Francis Brothers and comic songs as a specialty. He next appeared at the Fifth Street Opera House, Philadelphia, then managed by Hi-father, J. C. Stewart, as a minstrel house. He played, too, at Fox's American Theatre, Philadelphia; at the American Theatre, 472 Broadway, New York, under Bob Butler's management; at the Howard Athenæum, Boston, with his father, and at Harry Enoch's Seventh Street Opera House, Philadelphia. From 1876 to 1879 he was treasurer of his father's North Broad Street Theatre, Philadelphia, and in 1880 he was treasurer of the Broadway Opera House, New York, then managed by his father. He next joined The Princess To To as treasurer. In 1883 he traveled with his father's Two Johns. In 1885 he assumed the management of that company in which capacity he continued until 1897. Later he was treasurer of Town Topics. His widow, father, mother, brother and sister survive.

Benjamin E. Woolf, the playwright and musician, died in Boston, Feb. 7, of Bright's disease, aged sixty-five years. Mr. Woolf came to America with his father from his birthplace, London, in 1839. He studied music under his father, and at the age of twenty was the first violinist of the orchestra at the Boston Museum. He afterward composed a number of operas and wrote scores of plays. Among the hundred or more dramatic works that came from his pen the most successful was The Mighty Dollar, in which William J. Florence starred. Mr. Woolf was musical director at different times during his career in many of the leading theatres of the country, and in late years he won considerable distinction in Boston as musical critic of the *Herald*. In 1867 Mr. Woolf was married to Josephine Orton, then a member of the Boston Museum Stock company. He is survived by three brothers, all of whom have won success in art, music and literature. The funeral services were held in Boston on Saturday.

William M. Paul died at Canobie Lake, N. H., on Jan. 31, aged sixty-one years. Born in England, he came to this country in 1861 with a pantomime which he produced under management of John A. Ellsler at Cleveland. Later he supported many prominent stars, among them Edwin Booth, Lawrence Barrett, Charles Fechter, Joseph Jefferson, and William J. Florence. His last engagement was with the Castle Square stock company, Boston, with which organization he remained until the opening of the present season. He served with distinction in the navy during the Civil War. A widow (Jessie Paul) survives.

Captain George H. Demeritt, who was manager of the theatre at Dover, N. H., for over eighteen years, died at his home in that city Feb. 1 after a lingering illness of over two years' duration. He was a member of the Masons, Elks, K. of P., and several other orders.

Charles N. Lewis, an old-time tragedian, died recently at Pokagon, Mich., aged eighty-one years. He is said to have opened the first theatre built in Chicago. A wife and six children survive him.

Claude Burleigh Tesseman died at Toronto, Can., Feb. 2. He was formerly an opera singer in England and of late years had taught music at Toronto.

S. E. Wadsworth, of the firm of Delaney and Wadsworth, managers of the Perry, Okla., Opera House, died Jan. 18 in that city, aged thirty-three years.

Lew E. Gale died at Batinag, Bulican, Philippine Islands, on Nov. 25, and news of his death has just been received. He leaves a widow, Maude E. Rogers.

George W. Marston, well known as an organist and a composer of ballads, died at his home, Sandwich, Mass., on Feb. 2, aged sixty years.

MATTERS OF FACT.

Ellie Akerstrom, in The Doctor's Warm Reception, will play in March a series of return dates in Indiana, Ohio, Pennsylvania, and New Jersey.

Roster of E. J. Carpenter's Quo Vadis: J. A. Young, Ernest Fisher, William Lloyd, Thomas J. Langdon, August Lamar, Edward Scribner, Robert Jones, John E. Crim, L. C. Edwards, Charles Hackett, Robert McDonald, J. Millicent Evans, Ida Adair, Clara Booth, Emma Maney, Charlotte Ellison; E. J. Carpenter, manager and proprietor; Clay Lambert, general manager; Art. J. Hotchkiss, advance agent.

The roster of the Rae and Fenberg company is: George M. Fenberg, sole proprietor and manager; James Park, in advance; Oliver D. Bailey, stage manager; Richard Krauss, assistant; W. D. Howell, electrician; Edgar Mackay, Lem C. Reeves, Dave Livingston, Edwin R. Whelan, W. F. Crockett, Frank Merlle, Miss Katherine Standish, Rose Winchester, Jeane Tarr, Beatrice Fenberg, Lydia Ralfey, and May L. Burton.

V. C. Minnelli, musical director for the Holden company (Eastern), was a Mirror caller last week. He reports a prosperous season.

Arthur C. Aiston is traveling in advance of Tennessee's Pardner for a few weeks. He will visit New York city shortly to contract for scenery and properties for Hal Reid's latest play, At the Old Cross Roads, which Mr. Aiston will produce next season in elaborate manner. Twenty-five weeks' time has already been filled.

Charles W. Hanford will be open to offers after March 29. His Frederick Seidler in At the White Horse Tavern this season has been favorably commented upon. He plays juveniles.

Stetson's Uncle Tom's Cabin, owned by Leon W. Washburn and playing through New England, continues to receipts that surprise and please local managers. The company have just completed a big week at Worcester, Mass.

Joseph Kane, who has played the Polite Lunatic in The Belle of New York for two seasons, is at liberty for next season.

Manager Frederick G. Berger has booked the Alden Bess Poor Relation company for an extended season throughout New England. Grant Parish, who is in advance of Mr. Bass, reports excellent business in Pennsylvania towns, several being return dates of the present season.

Leading man wants soubrette or leading lady of reputation for vaudeville. May be addressed care of Mirror.

The entire production of Near the Throne was staged by J. Sydney Macy. He is also playing the comedy part, which goes with roars of laughter.

Van Horn and Son, the well-known costumers, have offices at 121 North Ninth Street, Philadelphia, and at 34 East Twentieth Street, New York.

H. Moss of 131 Clark Street, Chicago, wants to lease at once an up-to-date modern theatre in a city or town of over 10,000 population.

Capital support to Carl Haswin is being rendered by Carroll Daly, who as Gaspard Dubre in A Lion's Heart, has attracted the attention of critics everywhere, and his work is favorably commented upon.

Joseph L. Brandt, owing to illness, has been obliged to abandon the tour of Caught in the Web, which has been doing a good business in the popular price houses, and will now lease the complete production on royalty to a reliable manager.

"Leading Man," care this office, wants a leading woman or soubrette of reputation to join him in vaudeville.

Lola Montesse, playing ingennes and soubrettes, will consider offers for engagement after Feb. 16.

J. K. Adams, who did effective work in staging Lulu Glaser's new opera, Sweet Anne Page, is at liberty for the balance of the season.

George Friend, who is playing Leopold, the head waiter, in At the White Horse Tavern, will be disengaged after March 2. This is Mr. Friend's third season under Daniel Frohman's management. He has had good experience in stock, having been a member of McKee Rankin's company, and the past Summer with the Star Theatre Stock, Buffalo.

Dunkirk, Ind., on a direct line between Chicago and Columbus, has given good receipts to visiting companies. The manager of the Feld Theatre has some open time for the balance of the season, and will give guarantees to the best attractions.

Joseph Le Brandt's physician having forbidden him to resume work at present, his successful play, Caught in the Web, will be leased on royalty with complete scenery and printing.

"The Kilties" are still amassing a highly successful tour, and the distinct novelty of the programme furnished by these talented Scotch artists has been favorably commented upon by the critics and public. Last week's business in Massachusetts was a notable pecuniary success, and return dates have been booked for March. "The Kilties" will play the principal parks and Summer resorts during the Summer.

Hudson and Jolah have Mary Ann and week open at the Grand Opera House, Kansas City, and offer certainly is a big attraction.

The Girl in the Barracks, played by Lena Mann and Clara Thomas last season, is now ready to stock companies by Emanuel Ledner, 21 West Forty-second Street.

Preparations are to be made for the light opera season starting Charles City, Ia., Manager C. H. Smith's new theatre, the Hildreth Opera House, to be a success.

Lillian Stoc Cran, at the engagement as leading woman at [illegible] will not consider offers from repertoire companies. She has done good work in Sapho. The Girl I Married, Holding and other plays.

Manager [illegible] Opera House, Holyoke, Mass., has [illegible] The business has been good at this house this season and still continues profitable.

Beatrice Ingram terminated her engagement with the Oliver Leslie company on Feb. 9. She will consider good offers only as leading ingenue and soubrette.

When the George Wilson company played Vera Adams, Mass., recently the sheriff served them. Manager E. D. Davenport an attachment executed by New York lawyers in behalf of Lottie Berger, an actress claiming salary due. Mr. Davenport was surprised and retained local counsel. Telegrams to this city failed to find any trace of Lottie Berger and Mr. Davenport thinks the whole process was devised simply to annoy him.

Through the Breakers is said to have done a uniformly good business thus far throughout the season.

James Newton Drew is with the Keystone Dramatic company, appearing as M. Francois Moulinet in A Soldier of the Empire, Sergeant Leggett in Under Sealed Orders, Cliffe Fletcher in In Sight of St. Paul's, and Uncle Cesair in Sapho, with success.

Leona Leslie writes to say that her company will be known in future, as before, as the Leona Leslie Stock company.

The Crescent stock company opened at Wilmington, N. C., Jan. 21, with a strong repertoire. Roster: A. P. Simkins, proprietor; A. H. Moseley, advance; E. J. Lee, stage director; Edwin Houghton, H. Guy Woodward, Pete Seymour, Elmer E. Potter, Gerald Glee, N. E. Cregan, Frank Gale, Carrie Louis, Mrs. Edwin Houghton, Emma Ballard, Sadie Cregan, and the Ladies' Symphony Orchestra, under direction of Geraldine Glee.

Roster of Blanche Vroman company: Blanche Vroman, proprietor; J. K. Murphy, business manager; Harry L. French, stage manager; M. E. Smith, carpenter; Merle Ackerman, property man; Maud Edison, musical director; Blanche Vroman, Dolly English, Max Edwards, Maud Edison, John Young, Harry E. French, H. W. Hawkins, Morris Ackerman, C. H. Neelan, H. A. Reed, J. K. Murphy. Miss Vroman will tour Ohio and Indiana this season and play a stock season at Put-in-Bay, O., during the Summer.

The Van Dyke and Eaton company is said to have created a good deal of interest in Boston. Effie Ellsler, Edward Van Sloan, Dolly Ashmore, Kathryn Van Fossen, and Mitchell Ingraham have also been added to the dramatic company while Mc-Coy and Cano, musical artists, are additions to the vaudeville talent. The company now numbers fifteen people and seven of the men are Elks. George Hoey, of Paxton's Theatre, Brooklyn, is putting the finishing touches on a new version of An Enemy to the Czar, which soon will go into rehearsal. The roster, exclusive of those mentioned, is: H. Walter Van Dyke, Arthur B. Lynds, William F. Triplett, Frank Clark, Fred Mack, C. Mack, Ollie Paton, Bertie Van Dyke, and Mrs. W. F. Triplett. The rest of this season's tour includes the principal cities of the South.

Georgie Florence Olin, the clever youngster, playing Little Aulus in Quo Vadis, has been highly commended by Manager Fred C. Whitney for her capital performance. The press also commented very favorably on the little one's work in the part during the run at the Academy of Music.

W. H. Seach has succeeded the late Harry Booker as manager of the Soo Opera House, at Sault Ste. Marie, Mich. Bookings made with the late manager must be reconstructed with Mr. Seach. The combined population of American and Canadian Soo is almost 22,000.

The new Academy, which is now in course of construction at Buffalo, N. Y., will be ready for opening in May, simultaneously with the Pan American Exposition. The house will be run as a continuous vaudeville theatre, and acts stamped as headliners are requested to make early application for time. M. S. Robinson, one of Buffalo's popular amusement promoters, is the manager.

The D'Ormond Fuller Stock company are now in their seventeenth week at Mr. D'Ormond's theatre, the Odd Fellows', Key West, Fla., and business is still at the top notch. The company consists of sixteen people. Mr. D'Ormond has leased the Odd Fellows' Opera House for three years and will maintain a permanent stock organization, with Agnes Fuller at its head.

Charles H. Yale's forever and ever Devil's Auction, now playing the Western territory, has been breaking its own records for large houses. This, the nineteenth year of this wonderfully successful play, is the most prosperous in its history.

There have been but two changes in the Alma Chester company since its opening on Sept. 3. It now includes twenty-one persons, with six specialty acts, and the following is its repertoire: Hoodman Blind, The Diamond Breaker, The English Rose, Her Husband's Sin, The Lady of Lyons, Beacon Lights, The New East Lynne, Herminie, or The Cross of Gold, and Little Lord Fauntleroy.

The roster of Joshua Simpkins includes Charles Dickerson, Clyde Bates, Ed Wilkins, Harry Loraine, F. McPolland, B. A. Simon, Abe Levey, Maud Grafton, Rachael Renard, Janet Bruce, and Josie Slater.

The roster of the Rae and Fenberg company is: George M. Fenberg, owner and manager; James Parks, advance; Lem C. Reeves, Edgar Mackay, Dave Livingston, Will Howell, Edwin R. Whelan, Will F. Crockett, Richard Krauss, Oliver D. Bailey, Katherine Standish, Jane Tarr, Rose Winchester, Madiline Wheeler, and Beatrice Fenberg.

Born.

HUNTINGTON.—A daughter to Mr. and Mrs. Wright Huntington (Florida Kingsley), in New York city, on Jan. 29.

WINTER.—At New York city on Jan. 28, to Mr. and Mrs. Bella Winter, a son.

Married.

BARBIER-FLEMING.—John F. Barbier (John Bennett) and Grace Fleming, at Ogdensburg, N. Y., on Jan. 13.

FRANKEL-LINSTEAD.—Joseph W. Frankel and Leona Linstead, in Milwaukee, Wis., on Jan. 27.

McAVOY-HATHAWAY.—William McAvoy and Ann Lois Hathaway, at Chelsea, Mass.

McCUNE-GRANT.—At Rochester, Pa., on Dec. 11, 1900, Frank McCune and May Grant.

MONROE-LAWRENCE.—On Jan. 31, Edward Monroe and Nellie Lawrence.

SANFORD-MURILLA.—Walter S. Sanford and Edith Murilla, in New York city, on Jan. 31.

SCHRODE-CHAPPELLE.—Charles Schrode and Alice Chappelle, at St. Louis, Mo., Jan. 29.

Died.

BORNIER.—Henri de Bornier, in Paris, France, on Jan. 29, aged 76 years.

BRODIE.—Steve Brodie, at San Antonio, Tex., on Jan. 31, of consumption, aged 38 years.

CLAWSON.—Carolyn Clawson, in Cleveland, O., on Jan. 29, aged 24 years.

CROWELL.—Elsie Crowell, (Mrs. Edwin Dudley), at Los Angeles, Cal., Jan. 23, of consumption.

DEMERITT.—Captain George H. Demeritt, at Dover, N. H., Feb. 1.

GALE.—Lew E. Gale, at Balinag, Bulican, Philippine Islands, on Nov. 25, aged 44 years.

GIBBONS.—J. W. Gibbons, at Hartford, Conn., Jan. 28, of typhoid fever.

HILL.—John G. Hill, in Brooklyn, N. Y., on Jan. 27, of pneumonia, aged 52 years.

KIRK.—Mrs. Thomas F. Kirk, Sr., in Pittsburg, Pa., on Jan. 24, of heart failure.

LEAVITT.—At Boston, Mass., on Feb. 1, Andrew Jackson Leavitt.

LE BRASSE.—Mrs. Joseph Le Brasse, in New York city, on Jan. 31.

LEWIS.—Charles N. Lewis, at Pokagon, Mich., aged 81 years.

MARSTON.—George W. Marston, at Sandwich, Mass., on Feb. 2, aged 60 years.

PAUL.—William M. Paul, at Canobie Lake, N. H., on Jan. 31, of congestion of the brain, aged 61 years.

RAWSON.—Francis L. Rawson, at Boston, Mass., on Jan. 29.

STEWART.—Frank C. Stewart, in St. Louis, Mo., on Jan. 6, of gastritis.

TESSEMAN.—Claude Burleigh Tesseman, at Toronto, Canada, on Feb. 2.

THOMSON.—[illegible], on Feb. 2, of heart failure.

WADSWORTH.—[illegible], on Jan. 18.

WOOLF.—[illegible], Feb. 7.

BOSTON'S AMUSEMENTS.

[illegible], Feb. 9.

[illegible] High class [illegible] in all of [illegible] excellent [illegible] may be classed [illegible] Saturday opened [illegible] it not been [illegible] deserving and pop[illegible] have received but [illegible] With the right material [illegible] sure of a hearty [illegible] audiences [illegible] walked some [illegible] Charles Dickens [illegible] and great possibilities [illegible] the material made up [illegible] pumps, flies, [illegible] scenery is [illegible] to the stage manager [illegible] the motley parade of [illegible] is both novel [illegible] and startling, making [illegible] Marshall Wilder hitherto [illegible] this stage, and is now [illegible] the many of the other new vaudevillians recruits from the legitimate, by his "own company," which consists of his special piano and accompanist, Mr. Wilder how varies the routine by an occasional bass, of song which necessarily [illegible] some of big former successful hits of [illegible] Al. Sheen and Charles Warren [illegible] one Vadie inside down, to the [illegible] of Ellson and Leroi, though [illegible] as a daughter of Bacchus, [illegible] and substituted the professional [illegible] H. S. Godfrey. Belle Davis sang [illegible] fashionably enlisting the services of two "picks," the smaller and brightest of whom may truthfully be put down as "the greatest ever." Such "go-to-eyeing," cute ways and innate enjoyment of generally accepted pickaninny characteristics had not previously been seen, in this borough at least. George W. Day, original as ever, made his time seem not one third long enough. Schilzonyi's Hungarian Boys' Band of thirty-five pieces repeated their favor of last season, giving a spirited and admirable rendition of the William Tell overture, which they supplemented with some of their favorite Sousa compositions. Stelling and Revelle rang the curtain down with clown acrobatics. Manager Henry W Behman's next prominent people are Sam Bernard, Camille D'Arville, Clayton White, Marie Stuart, Bert Coote, and Johnnie Carroll.

Dear old Mrs. Gilbert has been greeted in the Montauk, at each performance of Annie Russell in A Royal Family, with the same hearty outburst of applause on her first entrance as has marked her appearance for some seasons past in Manhattan; the same kind of a greeting as was accorded to that other superb and lovingly recalled veteran, John Gilbert, during his final seasons at the Wallack Theatre, over at Broadway and Thirtieth Street. With the close of A Royal Family's fortnight at the Montauk that play will have reached 192 consecutive performances in Greater New York.

The Orpheum's accentuated feature was the first local appearance in vaudeville of the Agoust Family, who, though seen some weeks ago as an adjunct to a farce-comedy done at the Columbia, were witnessed at that time by relatively few people. Fred Niblo, who, now that Marshall Wilder has taken to singing, has lopped away the lyrics from his turn, gave his auditors "a game of talk" with scarce a breathing spell, that kept them chortling a full half-hour. A good percentage of it was brand new, not even dating back as recent as Mr. Niblo's last visit to Adams Street, when, as remarked in this column at that time, his patter was at least three-quarters different from his last previous appearance. If but others patterned after him! Leila McIntyre, she of the lustrous orbs, and Harry Linton found ready favor with An Unloving Lover. Miss McIntyre's baby songs, in no wise a copy of Lydia Yeamans-Titus, are charmingly rendered and a real delight. Madame Adelaide Herrmann was again effective in her fanciful and beautiful act, A Night in Japan. She does not rest content with her wealth of mise-en-scene, and own gorgeous wardrobe and spectacular jewels, but is constantly devising and adding new illusions, that tend to make her specialty always novel and of keen interest. Johnson and Dean repeated their hit of the preceding week, their simulation of the Kinetoscope Rag Dance being redemanded strenuously. Alcide Capitaine gave her striking gymnastic mid-air feats, in which she is supreme. She would in no wise lessen the effect of her act, and certainly contribute much to the ease of the audience's nerves, if she would sanction the use of either net or mattresses to ameliorate the effects of a possible fall. Binns and Binns, the eccentric musical comedians, one of the team bearing a decided resemblance to King Edward VII, scored heavily, their familiar turn going off in great shape. Others seen were Harry Howard and his ponies, dogs and monkeys; Mabel Maitland, dialect comedienne; McMahon and King in Down at the Railroad Crossing; and vitagraph pictures of the Joan of Arc spectacle, as exhibited in Paris. Manager Percy Williams retains the Agousts for next week, and also has Della Fox, Lew Sully, the six Eddys, Al. Leach and his Rosebuds, and Maude Nugent.

The Columbus gave the first presentation on this side of the river of Arizona, which is succeeded by The Burgomaster.

The Novelty offered Joseph Hart and Carrie De Mar in Dr. Chauncey's Visit; Mark Sullivan in his monologue and excellent character imitations; Falke and Semon with their musical act; Maude Nugent in songs; J. B. and Fannie Donovan, Bicknelle, the clay modeler; Hale and Francis, and Victor and Murray.

Liebler and Company gave the first local view of Joseph Arthur's Lost River at the Amphion, where Mathews and Bulger next do The Night of the Fourth.

The Williams Music Hall presented Edna Bassett Marshall's Quintette, Canfield and Carleton's laughable Hoodoo, Mr. and Mrs. Jimmie Barry, a pair that are too seldom seen in this borough; the three Emckett Brothers, Herr Von Palm, Jacklin and Jugram, Frank O'Brien, Green and Wood, and Zimmer.

David Higgins and Georgia Waldron have pleased as usual in At Piney Ridge on the Grand Opera House stage, where Manager Lewis Parker next offers The Dairy Farm.

The Star held Vanity Fair, which starts off with Gay Times at the Paris Fair, and concludes with The Cadet Girl's Frolics, specialties being sandwiched between by the Sisters Connolly, Moa and Goodrich, Harry Hastings, Ber and Walton, Charley Banks, Niblo and Riley, Weston and Beasley, also the three Kimuras. Manager William L. Bissell underlines the Broadway Burlesquers.

Andrew Mack, notwithstanding the fact that he had acted The Rebel for twenty-six consecutive times in Brooklyn but a few weeks ago, found on his return to the Gayety that the demand for his latest production was by no means exhausted, business having ruled excellent. Manager Bennett Wilson next puts on view McFadden's Row of Flats.

The Empire retires the Imperial Burlesquers for Rose Sydell's London Belles.

The Bijou's contingent has been well pleased with an opportunity to see Across the Pacific, which Manager Lewis Parker replaces with a reminder of former days, The Still Alarm, with Harry Lacy once more to the fore.

The Indian Maidens steal away from the Unique, where next is found the Australian Burlesquers.

The Payton changes from The Wife to that good old feature of former days, The Octoroon.

The eighth week of the stock season at the Park will find A Soldier of the Empire substituted for Mr. Jim.

The Lyceum takes away Uncle Tom's Cabin to make room for The Sidewalks of New York.

The New Folly Theatre, which is to challenge the Orpheum in elegance and lavish outlay, is now roofed over. The remainder of the work will be done leisurely, as it is not intended to open it before next September. ——The first note of the Summer season of 1901 will be sounded at the Grand Opera House on Sunday, when Manager William T. Grover will begin to direct thoughts to Brighton Beach, and incidentally [illegible] its interest for that resort, by having Sla[illegible]'s Military Band, for the time being increased [illegible] membership of one hundred pieces, inaugurating a series of Sunday night concerts, which [illegible] decided to continue throughout the Spring [illegible] Summer.

JUST AND FAIR.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's will continue its specialty of The Fair and of the Nations, which has made a hurry in vaudeville circles, and has proved the biggest hit since the living pictures. There will [illegible] new features in the dances and evolutions, while the other features will be Techow's dogs and [illegible], Harry C. Stanley, and Doris Wilson [illegible] and Paul Raymond and Kurkamp. 81 Stebbins [illegible]. Meantime business keeps on [illegible] standing room only.——Dick Bernard did not [illegible] to Music Hall this week, after all, and I understand that he was advertised as a feature through a misunderstanding, which the management had with [illegible] agent who was not authorized to contract for the [illegible]'s appearance. Those announced for next week include John W. Sansone, Cook and Sonora, Doherty's Poodles, Linton and McIntyre, Lew Hawkins, Arnaut and Dumont, Reynard, Williamson and Stone, Carr and Evans, Addie Gilbert, Robbins and Trenaman, Rice and Harvey, Elliott, and the vitagraph.——Matt J. Flynn's Big Sensation Double Show will be at the Howard Athenaeum and will introduce Conroy and Keller, Adams and Kelly, Vera Sisters, Keeley Brothers, Richmond and Clements, Josie Lecon, and the Grundy Trio in addition to a strong house show. Frank B. Carr's Indian Maidens, headed by Pearl Marquem, will be at the Palace next week.——Miner and Van's Bohemian Burlesquers, with Billy B. Van, will be the coming attraction at the Lyceum.——Austin and Stone's will have a specially strong programme for a valentine attraction next week.——Items: William E. Bryant, who has been a valuable member of the staff at Keith's for the past five seasons, has been engaged by J. H. Emery, to serve as resident manager at Music Hall.—Fred St. Onge, who made another hit at Music Hall this week, was the man who taught Helen Keller, the wonderful blind, deaf and dumb girl, to ride a bicycle. He is very proud of his photographs showing Miss Keller and himself riding on a tandem.

JAY BENTON.

PHILADELPHIA, PA.—Business at the Grand Opera House continues large. Rose Coghlan and Elsie Fay are the big cards. For week of 11, Henry Lee, Elita Proctor Otis, Julia Kingsley and co., Wormwood's dogs and monkeys, Harry Edson and his dog, Bertha Darrell, Melrose Brothers, De Forrest and Murray, Bessie Taylor Hickey, and Elsie Fay, who remains a second week.——Keith's is packed to the doors. "The Girl with the Auburn Hair," is a big card and remains for a third week, aided by Binns and Binns, Alcide Capitaine, Genaro and Bailey, Juggling Johnsons, Brothers Damm, Ray L. Royce, Hal Davis and Inez Macauley, Carrol Johnson, Frencelli and Lewis, Frank and Don, Reed's bull terriers, Tom Hefron, and the biograph.——The Trocadero is doing well with the Dewey Burlesquers, and announces for week 11 Weber's Parisian Widows.——Clark Brothers' Royal Burlesquers are playing at the Lyceum. Vanity Fair co. 11.——The Star will have a good card in Miaco's City Club week 11.——The Royal Burlesquers are underlined at the Kensington Theatre for week 11.——The Arch Street Museum has Albert's Statue Vivants as chief feature.

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Business continues very large. The features 4-9 were Edmond Hayes and co. in A Wise Guy, Newsky Troupe in Russian songs and dances, Three Yoscarys, and Reno and Richards, acrobats, and Ray L. Royce, impersonator. All were well received. Others were Ryan and Richfield, McPhee and Hill, Harmony Four, biograph, Doherty Sisters, Riley and Hughes, Gaspard Brothers, Sharkey and Darling, and Louis Granat. 11-16: Matthews and Harris, Shean and Warren, Torcat, Wayne and Caldwell, J. W. Winton, Belle Davis and her "picks," Merritt and Murdock; Aborn and Drew, biograph, Nelson and Milledge, Allan J. Shaw, and the Asheys.——Olympic (Spitz and Nathanson, managers): The Bon Ton Burlesquers 4-9 gave excellent performances and deserved larger audiences than they had. Dot Davenport; Shayn and Worden, Barrett Brothers, Mlle. Puzzia, Viola Sheldon, Byron and Langdon, and Dave Nowlin made hits. Vagabonds co. 11-16.——Westminster (George H. Batcheller, manager): Miner and Van's Bohemian Burlesquers attracted large houses 4-9. The co. gave a good performance. In the olio were Fred Wykoff, Lane Sisters, Johnson and Hilliard, the Gardners, and Casino Comedy Four. Billy Van appeared in the afterpiece and made good. Rentz-Santley co. 11-16.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—Shea's Garden was, as usual, crowded to its capacity 4-11. Katherine Bloodgood, the contralto, pleased. The Three Dumonds were brought back and repeated their recent big artistic hit. James and Marie Finney, wonderful performers under water, were a decided novelty. The Macagnos were fine. "Jess" Dandy sang clever parodies. Press Eldridge gave a funny monologue. James O. Barrows, John Lancaster and co. in a pleasing farce, Louise Gunning in Scotch ballads, Eckert and Berg in a musical act, and the cineograph completed a very strong bill.——The Court Street attraction 4-9 was Sam Devere's co. Sam Devere, Gertie Le Claire, the Four Westons, Parker's dogs, Empire Comedy Four, and Mr. and Mrs. Gene Hughes are in the bill.——Wonderland was well filled 4-9. Billy S. Leyard, Trixie and Burt Onzo, John T. Leonard, and the biograph made up the olio.——The New Niagara Theatre was opened 4-9 with a clever burlesque bill, and will be devoted to eos. of that order and vaudeville at popular prices. This week's performances were good.

FRANK B. WILCOX.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): Another great bill was put on 4 for a week, consisting of Al. Leech and the three Rosebuds in Joseph Hart's Examination Day at School, which is very amusing; Mr. and Mrs. Perkins Fisher in The Half-Way House, Lew Hawkins, Ethel Robinson, Montague and West, Carl Reinhold, and the three Barretts. Week 11: C. F. Fleckton and co., George W. Day, Winona and Banks and Winter, Vera King, the Goodmans, Trask and Gladden, and Henderson and Ross.——Gaiety (Agnes Barry, manager): Henck and Fennessy's The Ramblers 31-2 played to big business. Raymond and Clark, Dunbar Sisters, Harry and Sadie Fields, Grace La Rue, Dora Deveze, and William Busch were in the co. Burke Brothers were the fun makers, assisted by "Mike." Merry Maidens followed 4-6 to good business. The feature was the art pictures, and in the olio were Devene and Shurtz, Josie Flynn, Conroy and Lowry, and Ford and Dot West. City Sports 7-9.

CHARLES N. PHELPS.

JERSEY CITY, N. J.—Sam Scribner's Gay Morning Glories were the attraction at the Bon Ton 4-9 to good houses. The co. is fair. In the olio are Emily Wait in a choir act, Dryden and Leslie, Cole and Ahearns, and McCabe, Sabine and Vera. The Dainty Duchess co. 11-16.——Items: Manager Dinkins reports business as excellent with his two cos., The Vagabonds and The Utopians.—The Knights Templar had at their ladies' night performance 7 Jones and Sutton, Jarelin Sisters, Hughes and Elmonds, De Elene, the Robrechts, and Mlle. Machin.—Appearing at the Jersey City Club stag 2 were Jones and Sutton, Clara Cole, Harry Thompson, Gertie De Milt, Hickey and Nelson, and Harry J. and Louise Robrecht.—At the Elks' social 6: Jordan Sisters, Allen and Kingsbury, Gertie De Milt, Ashley and Woolley, De Elene, Harry and Louise Robrecht.

WALTER C. SMITH.

MILWAUKEE, WIS.—Fulgora's Stars opened a week's engagement at the Alhambra 3 before a large and well satisfied audience. The bill included Kara, Herne Brothers, the Sidmans, Polk and Collins, Zeb and Zarrow, Edna Collins, Tom Lewis and Sam J. Ryan, the four Huntings, and the kinodrome. Katzenjammer Kids 10-16.——At the Star the Twentieth Century Maids offered a good performance 3 to a big audience. Good specialties were given by Carrie Massoney and Martha Muhleman, the Johnson Trio, Udell and Pearce, Nellie Lancaster, George Melville and Mamie Conway, and Harry Morris. The performance was one of the best of the season. Irwin's Big Show 10.——Frank C. Bostock's Zoo is drawing satisfactorily at the Panorama Building.

CLAUDE L. N. NORRIE.

TROY, N. Y.—Star (William H. Buck, manager): Trocadero Burlesquers Jan. 31-2. Olio consisted of Minnie Belle, Washburn and Crawford, Coen and Gardner, Smith and Campion, Nelson, Glinserretti and Delmonio, and Lew Palmer. Phil Sheridan's New City Sports 4-6 drew well. Specialties by Brandon and Clare, Magnolia Trio, Craig and Ardell, Mark and Kittie Hart, Kittie Miley, and the Josselin Trio.

The Gaiety will open as a Music Hall 11 under the name of the New Gaiety. Thomas Perry proprietor and T. J. Cleveland manager. The opening bill will include Ted and Tote Geyer, Effie St. Clair, Batchelor Sisters, Frank and Ida Williams, Dottie King, and Charles and Florence Gregson.

CHARLES H. EVANS.

WASHINGTON, D. C.—At the New Grand week 11 Manager Chase announces Lillian Burkhart, Le Roy and Clayton, Charles Case, The Hawaiian Queens, Prelle's dogs, the Musical Johnstons, Lew Wells, and Ed. Estus.——The Night Owls come to the Bijou with McCale and Carew, the Newsboy Quintette, Silven's Quartette, Henley and Farnum, Mitchell and Love, and Charles Duncan.——Robie's Knickerbockers Burlesquers are Manager Kernan's attraction week 11 at the Lyceum. Bert Leslie, Carleton and Terre, Race Cude and Lillie Vedder, the Brothers La Moyne, and the Sisters Wright Trio in the co.

JOHN T. WARDE.

CINCINNATI, O.—Miaco's Jolly Grass Widows, with Carrie Fulton at their head, is the attraction at People's. Large houses. In the olio are Paula and Dika, Allen and Allen, Howard and Moore, Gussie Vivian, Hodge, Hayward and Lancaster, and Ward, Bradburn and Murphy.——The Columbia has a strong bill, at the head of which is the acrobatic bicycle riding of the De Hills. Hits were also recorded by James Thornton, Elizabeth Murray, Conway and Leland, Robertus and Wilfredo, Hilda Thomas and Lou Hall, Mary Dupont and Charles Lothian, Sisson and Wallace, William Cahill Davies, and the biograph.——The biggest hit of the season at Heck's has been recorded by the performing mountain lions exhibited by Mlle. Vallecita. The remainder of the bill is fully up to the standard.

H. A. SUTTON.

ST. LOUIS, MO.—The Columbia did its usual big business and had a good bill 4-10. Blanche Ring made the hit. Pete Baker was greeted as an old friend. The three DeRigney Sisters did well. Mr. and Mrs. Mark Murphy presented their comic sketch, The Seventh Son, which was well received. Mr. and Mrs. Edward Esmonde offered a new sketch, Bill Toddle's Reception, that was heartily applauded. 11-17: Emily Lytton and co., Ward and Curran, Brothers Rossi, Pittot, the Garnellas, Minnie Oliton, Max Waldon, the Girl of Quality, John West, Clark and Gandy, Kbist Brothers, and the kinodrome.——Fred Irwin's Big Show gave a good performance at the New Standard. Barney Bernard's Hebrew character comedy impersonation and the acrobatic work of the eight Cornallas were the features. Jolly Grass Widows 10-16, olio: Allen and Allen, Hodges, Hayward and Lancaster, Gussie Vivian, Howard and Moore, Ward, Bradburn and Murphy, and Pinto and Dika. Rice and Barton's Big Gaiety co. will open the remodeled Standard at the old location, Seventh and Walnut Streets, Feb. 17.

J. A. NORTON.

SAN FRANCISCO, CAL.—The great acrobatic combinations, the nine Nelsons, were a big attraction at the Orpheum Jan. 27. The baby elephants still claim unlimited popularity. The Leawes Sisters are first rate contortionists, and Lizzie and Winie Daly are hard to beat at dancing. Fox and Clark presented a new sketch. Holdovers all good.——Fischer's: The Sisters Watermann are the principal attraction. Francis Harding sings selections from Faust. Little Alma Wirthlek's songs and dances are fetching. Ida Howell is a charming soubrette. Nero, the child wonder, does some good rope walking, and Hal Corbett is an entertaining monologist.

DE GUY SIMPSON.

CLEVELAND, O.—The Empire celebrated its first anniversary 5, giving each lady a handsome souvenir. The audience was a very large and representative one and the fine bill was highly appreciated. Manager Elrick received many telegrams of congratulation from friends. Robert Hilliard and co. will head the following bill 11-16: Jules Levy, Rice and Cohen, Goldin, Tenly and Shattuck, Hall and Staley, Pete Baker, O'Meers Sisters, and the Skating Rexos.——Sam Devere's co. will be at the Star 11-16.

WILLIAM CRASTON.

OMAHA, NEB.—The same story of full houses is told by the Orpheum week of 3. The programme includes Digby Bell, Hawthorne Sisters, Stanton and Modena, Al. and Mamie Anderson, Musical Dale, Lottie Gladstone, and the kinodrome.——Wine, Woman and Song is packing the Trocadero, numbers being turned away the opening performance. The olio includes Gilbert and Goldie, Kine and Gotthold, Hanson and Drew, Mignon Gilbert, and Benita and co.

J. R. RINGWALT.

PITTSBURG, PA.—Hyde's Comedians, headed by Helene Mora, were at the Duquesne 4-9. All of the specialties were good. The bill included the Holloway Trio, Lizzie B. Raymond, Colby Family, Nichols sisters, Burton and Brookes, Clarenzi's Quintette, O'Neill and Torp, and M. E. Curtis. Sam Scribner's co. 11-16.——Robie's Knickerbockers are at the Academy 4-9. Carleton and Terre, and La Moyne Brothers made hits. Others were Bert and Sophie Leslie, and Rice, Cady and Vedder.

L. W. MENDENHALL.

TORONTO, CAN.—Shea's (M. Shea, manager): Camille D'Arville was the feature 4. Isabelle Urquhart, assisted by Gerald Griffin, acted a clever skit. One of the best things of the bill was the wonderful legerdemain of Horace Golden. Others were Sam Weston, Fields and Ward, the Omeers Sisters, Clarice Vance, Stanley and Wilson, and Silvern and Emerie.——Royal (J. C. Coulson, manager): Poor business and a fair bill week 4.

J. V. McAREE.

NEW HAVEN, CONN.—Poli's Wonderland Theatre (S. Z. Poli, manager): Mr. and Mrs. Edwin Milton Royle 4-6 in Captain Impudence and 7-9 in a new playlet, by Herbert Hall Winslow, called My Wife's First Husband. Others on the bill were Hines and Remington in Miss Puttee of Patterson, Reynard, Bessie Lamb, Caswell and Arnold, Royer and Belle Dolan, the Helstons, and Jeannette and Shaw. Week of 11-16: Lafayette and others.

JANE MARLIN.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees: M. H. Singer, manager): Week 3-9: Ed. F. Rush's Victoria Burlesquers drew crowded houses. Aggie R. Behler, Gladys St. John and Ida Nicolla, Ed. Bedley, Gilbert and Reed, Curtis and Sidmans, and Weiland are in the co.

GEORGE H. COLGRAVE.

TOLEDO, O.—Empire (I. H. Garson, manager): For the week closing 9 Odell Williams and co., Gertrude Haynes and co., Foreman and West, Julian Rose, Mazuz and Mazet, the Sohlkes, and Harris and Walters. Business good.

C. M. EDSON.

MINNEAPOLIS, MINN.—Hurtig and Seamon's Bowery Burlesquers were at the Dewey week of 3. The olio included Andy Lewis, Neva Aymar, and Farrell and Taylor, the Zouave Drill, and the New York Four.

F. C. CAMPBELL.

BALTIMORE, MD.—The Gay Morning Glories are at the Monumental this week.——Johnstone Bennett and an excellent bill at Chase's have met with approving audiences.

HAROLD BUTLEDGE.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Crowded houses and an excellent bill marked Jan. 28-3. Eugene O'Rourke and Rose Braham's sketch, Parlor A, proved most amusing and introduced much clever comedy. Willette Charters was well received in her rendition of descriptive ballads. Billy Link was "real golf" in black face, and won any amount of laughter and recalls. J. F. Crosby and Inez Forman in A Model Heiress, repeated their former success. Ione McLouth and Joe Santley continued to please in their singing specialties. The Willy Collinis' dancing was in demand and the Five Olympians repeated their wonderful acrobatics. New 4: Lockhart's elephants, Montmartres Trio, Sisters Debrimont, and Marius Delmar. Hacker and Lester, Swigette and Clark, and Rose Lee Tyler.

HOUSTON, TEX.—Park (Edward Stanley, manager): Opened 4 to S. R. O. The bill gave satisfaction. The theatre is fine, with seating capacity of 1,600, playing to popular prices. The opening bill was Courtwright and Lee, Professor Walbertl, Mart Malloy, Instrumental Willards, Moreland and Thompson, Sylvia Bidwell and co., the Great Arcaris, Sidonia, Decker and Rush, and the biograph. For opening double prices were charged. Matinees every day of opening week; afterward only three matinees. Coming week 11: Mr. and Mrs. Nell Litchfield, Manley and Rose, Welch, Francis and co., the Van Ankens, William Frederick Howard, Mr. and Mrs. Mayfield, Valencia's Boys, and biograph.

FALL RIVER, MASS.—Empire (Desmond L. Place, manager): Dark. Rentz-Santley Burlesquers 7-9.——Casto (Al. Haynes, manager): Ellsworth and Burt, Claudius and Corbin, Nellie V. Nichols, Sanford and Hensel, Marie Somers, Dick and Kittie Kumins, Gordon Eldred, and Lovenberg Sisters first half of week 11-16. The latter half brought Mr. and Mrs. Harry Bruns, the Bachelor Club, Edna Murilla, Abbott and Morton, Baker and Lynn, Walsh and Walsh, and George Wilson. One of the best bills this season.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 4: Bert Coote was the headliner with a very funny sketch, in which Miss Pavey also scored. Rooney, Duffin and Rooney have a very sensational bar act. Other features were Grant and Norton, Elsereta, the La Bells, the Anderson Quintette, Monroe, Mack and Lawrence in a funny sketch, W. L. Baker, and the Fantas.——Auditorium (Agnes Barry and Co., managers): Matt Flynn's Big Sensation did a big business 4-6. The Vagabonds 7-9 gave a very lively entertainment.

ATLANTA, GA.—New Lyceum (R. Coley Anderson, manager): Week of 2-5: Sager Midgley and Gertie Carlisle in After School, Gus Williams, Corinne, Lew Wells, Hall and Herbert, and the biograph. Week of 11-16: Marsh and Sartella, Anna Whitney, Macdonald and Martella, three Gardner Brothers, and the Strakosch Opera co.——Imperial (Frank Binney, manager): Good business.

NEW BEDFORD, MASS.—Sheedy's (Sheedy and Buffington, managers): Frank and Lillian Smith are headliners week 4-9. They are expert rifle shots. Others are Hufford and Worth, Edward Hart and Mlle. Bessie, Welch Brothers, Arnold Sisters, Norman, Eaton and Weathers, and the biograph. S. R. O. sign nightly and frequently many are turned away.——Palace: Burlesque.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): In the bill 4-6 were Reaves' marionettes, the Raymond Trio, Phillips and Layton, Esther Mantell, the Vedmars, Mat Farnon, Harry Burgoyne, and the biograph. Business good. 7-9: Belle Williams, Emerson and Omega, May Evans, Armstrong Brothers, and Keppe and Griffin.

WILMINGTON, DEL.—Wonderland (W. L. Buckstader, manager): Packed houses rule. A very good bill 4-9, and the Irene Mackey Trio have made a decided hit. Others are Edward Estus, O'Rourke and Burnette, Leonard and Fulton, Tom Mack, Marsh and Sartella, Sheehan and Kennedy, Mr. and Mrs. Wiley Hamilton, and Olvio.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Patrice, assisted by Charles M. Seay, in The Girl in the Moon, was the feature 4-9. There were also the Bachelor Club, William L. Baker, Charles McDonald, the Fantas, the Garcinetti Family, and the biograph. Business continues prosperous.

NEW ORLEANS, LA.—Academy of Music (Parson E. Davis, manager): House reopened 3-9 with an excellent bill. Those included in it were Le Mains, Ray Vernon, Tom Karo and Noma, the Lees, Mohrings, the Kings, Bob Van Osten, Fogarty and Lavigne, John A. West, and the Constantine Sisters.

KANSAS CITY, MO.—Digby Bell was the headliner at the Orpheum week of Jan. 27-2. Others were Lotta Gladstone, Stanton and Modena, Al. and Mamie Anderson, and the Olifans. Week 3-9: The Orpheum Road co.——The Twentieth Century Girls returned to the Standard week of 27-2.

SCRANTON, PA.—The Gaiety reopens 7 under the management of Al. G. Harrington, formerly manager of the Lyceum, Binghamton, N. Y. Mr. Harrington has booked several first-class attractions. The Broadway Burlesquers will be the opening attraction 7-9.

NEWARK, N. J.—Weber's Dainty Duchess present many novelties at Waldmann's 4-9. In the olio are Ruby Marion, Russell and Tillyne, Annette Peyser, Lottie Gifford, James Ten Broeke, Harvey Sisters, Maximillian and Shields, and Kessler and Colwell. Good business. Harry Williams' co. 11-16.

DETROIT, MICH.—Wonderland's offering week 4 to 10 includes Flo Irwin and Walter Hawley in The Gay Miss Con, Mr. and Mrs. Nell Litchfield, Dorendo and Breen, the biograph, Adele Purvis Onri, Tondo, and Johnny Johns.

PATERSON, N. J.—Bijou (Abe Leavitt, manager): Watson's American Beauties 4-9 to good sized and well pleased audiences. W. F. Watson was as clever as ever. Jeanette Dupree and Annette Vale also scored. Imperial Burlesque co. 11-16.

WEST SUPERIOR, WIS. Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 4: Castle Sisters, Two Cliffords, Carroll and Gardner, La Bond and Ryerson, Charles Gilroy, J. W. Kelcey, Josie Mahoney, Ida Mouerief, and stock.

MILFORD, MASS.—Palace (E. H. Streeter, manager): This new place is growing in popular favor. Bill week 4: La Toska, the Blanchards, Lane and Susanette, Billy Lyons, Octavie Calloretta, Leon Hanson, and Charles Clark.

LOUISVILLE, KY. May Howard Extravaganza co. drew very large business at the Buckingham week 3. The following appeared: Marion and Pearl St. Clair and Celeste, Sheridan and Flanagan, Lucie Lane, and Howard and Barton.

LOWELL, MASS.—Savoy (Frank G. Mack, manager): Week 4: J. Aldrich Libbey, John Healy, Frank Whitman, Brothers Kennard, Leroy and Le Vanlon, the Savilles, Alice and Stella, and the Mathieus.

NORFOLK, VA.—The Granby (O. Wells, manager): Week 4: Lafayette and co., including Stine and Evans, Smith, Doty and Cox, James J. Morton, and Kelly and Ashby.

GRAND RAPIDS, MICH. Smith's (Mrs. W. B. Smith, manager): The Little Egypt co. opened fairly for a week's engagement 4. Co. is only fair.

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CORRESPONDENCE.

(Continued from page 22)

A Hot Old Time 5; large house; audience pleased. Old Arkansaw 14.

GALION.—CITY OPERA HOUSE (S. E. Ribiet, manager): An American Gentleman 5. Fisk Jubilee Singers 6. Too Rich to Marry 9.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Too Rich to Marry 2; fair and pleased audience. Duffy's Jubilee 15.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Next Door 31.

TROY.—OPERA HOUSE (Barnett Brothers, managers): A Run on the Bank 8. White's Faust 11.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Peck's Bad Boy 8.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. A. Nix, manager): Ward's Minstrels pleased large audience 7.

PERRY.—OPERA HOUSE (Delaney and Wadsworth, managers): A Breezy Time 9. Ward's Minstrels 10. Railroad Jack 17.

ST. JOHN.—OPERA HOUSE (J. H. Warren, manager): Little Trixie Jan. 28; good performance; big business. Ward's Minstrels 4. Percy Beverly co. 7-9.

GUTHRIE.—BROOKS THEATRE (J. M. Brooks, manager): Little Trixie Jan. 30; fair house. The Griffiths 6-9.

ENID.—OPERA HOUSE (R. A. Wald, manager): International Operatic co. 4; small audience. Ward's Minstrels 5.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): The Angel of the Alley Jan. 31; fair house; good performance. Knobs o' Tennessee 8.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Motle, manager): The Christian Jan. 29; excellent performance; good house. The Angel of the Alley 4. Knobs o' Tennessee 11. The Prisoner of Zenda 18.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): The Angel of the Alley played fair audience Jan. 30. Knobs o' Tennessee 9.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): A Star Boarder pleased fair house 1. Quo Vadis 4. Northern Lights 5.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): Little Irene Myers co. Jan. 31-2 to splendid houses in good performances of The Corner Grocer, Ten Nights in a Barroom, Little Lord Fauntleroy, and Maid of the Mill; specialties good. Nashville Students 5 pleased medium house. Robert B. Mantell delighted big house 6 in A Fool for Love. Mr. Mantell, Charles D. Herman, Marie Booth Russell, and Aida Rivers deserve special mention. A Bunch of Keys 8. Leyburne's Stock co. returns 11-13. Edwin Young co. 14-16.—CENTENNIAL HALL THEATRE (Harry Slater, manager): Fairnell and Bowman's Novelty co. 4-6; fair business; fair performances.—ITEMS: William G. Bentley, of Robert B. Mantell's co., has been ill at Wilkes Barre. We are to have a new satin mill and the Philadelphia and Reading shops, the main support of the town, are being greatly enlarged.—Walter Falls will succeed N. J. Brownmiller, resigned, as officer at the Academy. The Elks are making arrangements for their annual dance 18.—Alex. Huntzinger, of Leyburne co., spent 3 here with his parents.—L. Smith, of Wilkes-Barre, joined the Columbian Opera co. 4.—A Secret Enemy has been added to the Leyburne co.'s list of plays.

GEORGE B. STICHTER.

WILKES-BARRE.—KIRBY'S GRAND OPERA HOUSE (J. J. Quirk, manager): Robert B. Mantell, supported by one of the best cos. he has ever brought here, presented A Free Lance in a highly satisfactory manner 5 to S. R. O. Lovett's Boston Stars 8. Marion Wilson Concert co. 25.—HERSHEY'S OPERA HOUSE (E. W. Carpenter, manager): Gibney Stock co. closed a week of poor business 2. Repertoire: Angie, the Country Girl, Down in Maine, Sapho, and Hearts of Tennessee. Empire Stock co. opened for three nights 4 in Master and Man to fair house. William Desmond, Paul Scott, and Alice Meredith were superior to rest of co. Greyhound by same co. 5 to small house. The Indian 6. Nashville Students 7. Holden Comedy co. 11-16. A Texas Steer 18.—ITEMS: Maurice Wilkinson closed season with the Gibney Stock co. 29.—Manager Quirk is looking up things theatrical in New York.—The Young Men's Republican Club of this place will give a minstrel performance 22.—Charles D. Herman has joined Robert B. Mantell co. Joseph Ensinger, of Dubois, was here 5 taking measurements of the Grand for the purpose of building a somewhat similar theatre at Dubois in Spring. E. W. SHURTZINGER.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Carner Stock co. closed a week of big business 2. Repertoire last half of week: Brother Against Brother, Rip Van Winkle, U. T. C., and My Uncle from India. Robert B. Mantell in A Free Lance 4; packed house. The work of the star was of the highest order. Nashville students 6 pleased topheavy house. A. W. Hawks, one of the Brockway Course, appeared to big house 5. The Power Behind the Throne 7. A Runaway Girl 8. A Ragtime Reception 16. The Gamekeeper 18.—ITEMS: The Carner Stock co. broke the house record at the matinee 2, the attendance being about 1,000. Thomas Mathews, Jr., of this city, will not produce his play, The Indian Agent, here, having leased the copyright.—George Slattery, of this city, has joined A Romance of Coon Hollow.

SHENANDOAH.—LYRIC THEATRE (Mishler and Worman, managers): Louis Mann and Clara Lipman 1 drew the largest house since the Lyric was opened. All on Account of Eliza did not come up to expectations. Nashville Students had fair business 2; good performance. The old Homestead with Denman Thompson attracted large audience 6; supporting co. is competent. A Texas Steer 9. The Eleventh Hour 11. A Lion's Heart 15. The Game Keeper 16.—ITEMS: A fair sized audience heard Harold Bauer, the great pianist, 4 at the Lyric. The Arion Society of this city, assisted the Easton Thursday Morning Ladies' Club in a concert at the Able Opera House, Easton, 6. Charles Yerkes, of this place, a member of Louis Mann's co., had a warm reception. Captain Eberdell is here looking after his interests for the coming Summer.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, manager): J. E. Toole co. Jan. 31-2 presented Killarney and The Rhine, Rip Van Winkle, and The German Gypsy; business and performance poor. Eli Perkins (lecture) 7. Martin's U. T. C. 8. Quo Vadis 9. The Missouri Girl 11.—OPERA HOUSE (J. C. Mishler, manager): McCloy Stock co. presented Esmeralda 31; poor house; fair performance. Frank Campbell and Elizabeth Morgan were good. The Eleventh Hour 1; medium attendance; scenic effects good; performance unsatisfactory. Arizona was presented 2 in an excellent manner to crowded house. Pittsburg Orchestra 15; large attendance; excellent concert. A Texas Steer 6 pleased good house. The High Rollers 7. A Poor Relation 12. Nashville Students 16. Bennett Moulton co. 18-23.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Robert B. Mantell in A Free Lance drew large audiences 2; performance first class. Louis Mann and Clara Lipman in All on Account of Eliza were enthusiastically welcomed on their return 4. The Power Behind the Throne (return) 5; excellent performance in which Mildred Holland scored a success. Melbourne 11.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; M. A. Brown, manager): The Hoeffler co. 28-9, big business; co. capable. Repertoire: The Blue and the Gray, The Woman in Black, A Daughter of Corsten, The Octoroon, The Ranch King, and Hearts of Gold. Sawtelle Dramatic co. 11-16.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The old Homestead 5. Man's Enemy 6. Robert B. Mantell in A Free Lance 7.—GRAND OPERA HOUSE (George M. Miller, manager): Ben Ten Stock co. gave good performances of The Princess of Patches, Golden Giant Mine, The Smugglers, Gettysburg, A Secret Enemy, and The Black Flag to large audiences 4-9. Elliott Applegruff and Brownell, managers; Hogan's Alley pleased large houses 4-6.

YORK.—OPERA HOUSE (E. C. Penny, manager): Louis Mann and Clara Lipman in All on Account of Eliza to good business Jan. 31. Stuart Robson in She Stoops to Conquer to good audience 22. Bennett Moulton co. 4-9 in The Captain's Mate, Muggs Landing, Parker Russia, The Pay Train, Wicked London, The Little Pauper, and All for Gold; good business, audiences pleased. Joshua Simpkins 11. A Bunch of Keys 12. A Texas Steer 13. The American Girl 16.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Arizona 1; pleasing performance. The Eleventh Hour 2; performance satisfactory. Victor Herbert's Pittsburg orchestra 4; the concert, Kentucky Colonels quartette 5. A Texas Steer 7. Martin's U. T. C. 9. Bennett Moulton co. 11-16. The American Girl 18. A Day and a Night 21. The Four Cohans 22. Gay Masqueraders 23.

HARRISBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Rosedale Stock co. to large and pleased audience. Lost in Egypt co. opened 4 for three nights in A Fool for Luck to good business, followed by Lost in Egypt and For Love or Money to poor business; co. poor. Liberty Bell Boys 8. Joshua Simpkins 9. Uncle Hez 11. The Missouri Girl March 2.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Robert B. Mantell in A Free Lance Jan. 31; good and enthusiastic audiences. Eight Bells 1; fair audience; good specialties. The Eleventh Hour 4; small but pleased audience. Alden Bass in A Poor Relation 5; good audience; performance excellent. The Power Behind the Throne 8, 9. Francisco 11, 12.

WASHINGTON.—LYRIC THEATRE (F. R. Haltam, manager): The Christian played to large audiences Jan. 29. The Eleventh Hour 31; enjoyable performance; fair house. The Missouri Girl 2; good performance; large business. Keystone Dramatic co. 4-9. A Child of Fortune 11. McCloy Stock co. 14. Chattanooga 16. Brown from Boston 22. The Power Behind the Throne 23. A Milk White Flag 25.

GREENSBURG.—KEAGY THEATRE (R. G. Curren, manager): McCloy Stock co. Jan. 29 in The Wages of Sin; excellent performance; large audience. Conroy, Mack and Edwards 31-2 pleased good business in The Diamond King, A Daughter of Cuba, and All for Gold. A Black Sheep 4; excellent performance; big business. The Missouri Girl 12. A Poor Relation (return) 13. McCloy Stock co. 20.

JEANNETTE.—EYERS THEATRE (Thomas Boyd, manager): Conroy, Mack and Edwards co. cancelled Jan. 31-2. Slaves of Opium failed to appear 4. Irving French co. 7-9. The Real Widow Brown 12. Harry Bowman's Vaudeville co. 16.—ITEM: The Belvidere Club gave its annual entertainment 2. The Murphy Quartette, and Carey and Benning appeared.

OIL CITY.—FULLER'S OPERA HOUSE (A. P. Way, manager): The Real Widow Brown 1 pleased large audience. Francisco, magician, 5; excellent attraction; large audience. A Poor Relation 7. Mildred Holland 11. The Missouri Girl 15. Marks Brothers' co. 18-23. The American Girl 25.—ITEM: A. P. Way has resumed the management of Francisco.

BUTLER.—GRAND OPERA HOUSE (C. W. Park, manager): The Missouri Girl pleased a large audience 1. Burrill Comedy co. 4-9 to good business in pleasing performances of Florice, Saphe, Rose Garland, Saved from the Sea, True as Steel, a Great Wrong Righted, and Rip Van Winkle. McCloy Stock co. 11.

PITTSBURG.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Human Hearts Jan. 29; fair business. The Christian pleased a good house 4. Marks Brothers' co. 5-9. In Abou in London, A Soldier's Sweetheart, A Bird in a Gilded Cage, and The Mountain Queen to good business. Scott's Minstrels 11.

PHILADELPHIA.—PEPER'S OPERA HOUSE (J. Albert Walton, manager): Lorraine Hollis co. Jan. 31-2; capable co.; fair business. Plays presented: A Husband's Dilemma, Camille, Mr. Barnes of New York, and Forget-me-Not. Francisco, magician, 4; pleasing performance; small audience. Quo Vadis 7. Martin's U. T. C. 12.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Benedict's Quo Vadis 1; large and pleased audience. McCloy Stock co. in The Wages of Sin 6; large audience; excellent performance. Martin's U. T. C. 7. The Real Widow Brown 11. A Poor Relation (return) 14. McCloy Comedy co. 16. A Crazy Idea (local) 18, 19.

OIL CITY.—OPERA HOUSE (George H. Verbeck, manager): Marks Brothers' co. Jan. 28-2; S. R. O.; good co. Benedict's Quo Vadis 4 disappointed crowded house. Miss Hobbs 5. The County Fair 7. Mistress Nell 8. The Christian 9. The Power Behind the Throne 14. Next Door 16. The Sunshine of Paradise Alley 28.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Sawtelle Dramatic co. Jan. 28-2 to fair business in The Victorian Cross, Chattanooga in 61, The New South, A Grip of Steel, A Country Courtship, and The Devil's Gold Mine.—ITEM: Lambert Wanbaugh, of Naughty Anthony, is visiting his mother here.

BETHLEHEM.—GRAND OPERA HOUSE (C. P. Gernert, local manager): Nashville Students to big business 1. They merited the enthusiasm that abounded. Robert B. Mantell 8. The American Girl 9. A Texas Steer 11. The Eleventh Hour 12. The Game Keeper 15. Hogan's Alley 6 and The Circus Clown 9 canceled.

BRADFORD.—OPERA HOUSE (W. H. Lange, manager): Wilson Theatre co. Jan. 28-2, last part of the week in The Two Orphans, A Black Flag, Drifting Apart, My Uncle from Calcutta, and The Fatal Card; crowded houses; performances satisfactory. The Missouri Girl 7.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (John C. Fish, manager): The Real Widow Brown 2; good house; audience pleased. Howard and Garland's moving pictures 4; fair house; audience pleased. Francisis, magician, 6. The Missouri Girl 14. The American Girl 23.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Sorrows of Satan Jan. 30; performance excellent; fair house. Guy Brothers' Minstrels 9.—OPERA HOUSE (T. J. Palmer, manager): Uncle Hez 4; performance good; fair house.

EASTON.—NEILE OPERA HOUSE (W. K. Dewees, manager): Nashville Students Jan. 31; fair business. Marsh Craig was the feature. Chester Dewoody co. 11-16. Jefferson De Angelis 19.—ITEM: Harry Coburn has been appointed treasurer of the Able Opera House to succeed Mrs. Chas. Altemus, resigned.

LANCASTER.—FULTON OPERA HOUSE (Cochran and Gibbs, managers): Denman Thompson in The Old Homestead pleased crowded house 4. A Runaway Girl 7. Thomas E. Shea 11-16. The Drummer Boy of Shiloh 18, 19.—ITEM: Alice Robbins Cole, of Boston, gave a delightful song recital at the Iris Club 5.

TARENTUM.—OPERA HOUSE (A. C. Gilliland, manager): The Missouri Girl Jan. 31 pleased big house. Fiske Jubilee Singers 1; large audience. Lovett's Boston Stars 12. Ten Nights in a Bar Room 14. Brown from Boston 15. A Pack of Cards 16 canceled. Uncle Josh picture play 21. Germaine Caverly co. 28.

CHARLEROI.—COYLE THEATRE (M. S. Coyle, manager): Elks' Minstrels 1; large and appreciative audience. McCloy Stock co. in The Wages of Sin 4; fair audience pleased. Quo Vadis 5; good house, poor performance. Wilson Theatre co. 6. A Child of Fortune 8. McCloy Stock co. 11.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Thomas E. Shea Jan. 31-2; good performances, good business. Plays: The Master Will's Man, Dr. Jekyll and Mr. Hyde, and The Voice of Nature. A Black Sheep 14. Imperial Stock co. 25-March 2.

WARREN.—LIBERTY THEATRE (F. E. Scott, manager): The Columbian Athletic Club secured Mrs. Le Moyne in The Greatest Thing in the World for their annual benefit Jan. 31; audience pleased; receipts $52. Mistress Nell 6; business light; deserved better. Zaza 9. Mildred Holland 12.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Lynch, manager): Mildred Holland in The Power Behind the Throne 2; big house; pleased audience. Garner Stock co. 4-9 to fair business in The Black Flag, The Shadow of a Life, East Lynne, Michael Strogoff, U. T. C., and Brother Against Brother.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Stuart Robson in Oliver Goldsmith to good business 1; good co. Louis Mann and Clara Lipman 2; All on Account of Eliza to excellent business 2; audience appreciative. Little Irene Myers 4-9.

ERIE.—LYCEUM (A. B. Cohn, manager): Howard and Garland's moving pictures 1; small and pleased audience. Lorraine Hollis co. 4-9 in Forget-me-Not, Vengeance is Mine, A Husband's Dilemma, Camille, The Lepress and Mr. Barnes of New York. Stanton Jubilee Singers 13. La Porte Comedy co. 14-16.

CONNELLSVILLE.—OPERA HOUSE (H. E. Naylor manager; E. N. McCormick, resident manager): McCloy Stock co. in Dr. Bill 2; crowded house; satisfactory performances. A Black Sheep 5 pleased large audience. McCloy Stock co. 7. The Missouri Girl 11.

CARLISLE.—OPERA HOUSE (Markley and Appel, lessees; J. M. Daly, manager): Young Stock co. 4-9 in In the Heart of the Sierras, The Hidden Hand, and Wicked London; poor co., poor business. Ten Nights in a Bar Room 7. A Texas Steer 14. Clay Clement 18. A Young Wife 19.

FRANKFORD.—EMPIRE THEATRE (William B. Allen, manager): Side Tracked Jan. 25, 26; pleasing performances; good business. Hogan's Alley 1-2 opened to crowded house; fair performance. The Game Keeper 8, 9.

WILKESPORT.—WHITE'S OPERA HOUSE (Frank P. Hunter, manager): McCloy Stock co. in Dr. Bill to good business Jan. 31. A Black Sheep amused a large audience 2. A Texas Steer 4, good performance, good house.

SHENANDOAH.—THEATRE (Nathan Appell, manager; E. H. Carpenter, resident manager): Gibney Stock co. opened 4 for a week with The Fatal Card to good business. The Heart of Tennessee 5, and Angie, the Country Girl 6 to fair houses.

WAYNESBORO.—OPERA HOUSE (J. W. Mumbell, manager): The Christian Jan. 31; excellent performance; large house. McCloy Stock co. 4 in In Dr. Bill pleased good business. An American Gentleman 14. Mildred Holland 25.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): The Riggers co. opened in The Pearl of Savoy to large business; other plays presented: Between Two Fires, A Hidden Power, Ben Hur, Uncle Tom's Cabin, and Faust and Marguerite. Zaza 11.

ERIE.—PARK OPERA HOUSE (W. Reis, manager): Mistress Nell 6; business light; deserved better. Zaza 9. Mildred Holland 12.

NEW CASTLE.—OPERA HOUSE (J. H. [illegible]

CLEARFIELD.—OPERA HOUSE (Clark

ance. Benedict's Quo Vadis [illegible] pleased audience. A Poor Relation [illegible]

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The American Girls, good house and performance. The Eleventh Hour 5; large and pleased house. Lorraine Hollis co. 11-16.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vanderhoof, resident manager): Nathan Hale 5, 6; small but pleased audiences; good performances. Zaza 8. The County Fair 9.

BROOKVILLE.—THREE TOWNS THEATRE (O. K. Taylor, Jr., manager): The Missouri Girl 6; fair house; pleasing performance. McCloy Comedy co. 11-16.

MONONGAHELA.—CAMBELL'S OPERA HOUSE (J. M. Gamble, manager): Quo Vadis 4; business and co. good. Wilson Theatre co. 5 in The Power of Gold to S. R. O. The Missouri Girl 8.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Krauss, manager): Poole Bey 2; fair co.; moderate business. Mozart Symphony co. 5; large and delighted audience.

MT. PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): Conroy, Mack and Edwards co. 4-6 in A Daughter of Cuba and All for Gold; fair houses and performances. McCloy Stock co. 8.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; Charles Haussmann, manager): Nashville Students 4; large house; good co. Mozart Symphony Club pleased fair audience 6.

FREDERICK.—GRAND OPERA HOUSE (J. J. McMenniman, manager): Hogan's Alley 18. Quo Vadis 20.—ITEM: Manager McMenniman will leave for New York 6 to book attractions.

SUNBURY.—OPERA HOUSE (W. C. Lyon, manager): A Bunch of Keys 6. Rusco and Holland's Minstrels 12. Quo Vadis 15. Walker's U. T. C. 20. The Missouri Girl 28.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Nathan Hale 2; fair business, audience pleased. The County Fair 5; good business and performance. Miss Hobbs 6. The Christian 8.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): The Eleventh Hour to fair audience 5; fair performance.

TYRONE.—ACADEMY OF MUSIC (A. S. Gorman, manager): Francisco, magician, 1-2; crowded houses, audiences pleased.

WATSONTOWN.—OPERA HOUSE (Robert Herling, manager): Hogan's Alley 12. A Ring Tree Reception 18. The Game Keeper 25.

MILTON.—OPERA HOUSE (A. J. Blair, manager): A Bunch of Keys 7; large audience; performance poor. Quo Vadis 16. The Missouri Girl 25.

CANTON.—LEWIS OPERA HOUSE (W. W. White, manager): Imperial Bell Ringers 6; audience pleased. Francisco, magician, 15.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Joshua Simpkins 8. Stanley Kirby, lecturer, 20. Pygmalion and Galatea (local) 22.

TITUSVILLE.—OPERA HOUSE (John Galvin, manager): Marks Brothers' co. 4. S. R. O. The Christian to big business 5; co. strong.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Joshua Simpkins 11.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Frankie Carpenter co. finished a week of good business 2. Cook Church co. 4-9 opened to fair houses. Plays: The White Squadron, An Actor's Romance, The Midnight Alarm, The Land of the Midnight Sun, the Police Patrol, The Ruling Passion, and the District Fair. Elroy Stock co. 11-16. McCauley-Patton co. 18-23.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Bennett Moulton co. finished a week of good houses with Chian and the Powers 2. When We Were Twenty-one 4; splendid production, fair business. Ward and Vokes 11. Kellar 13. Alabama (Assistant Manager Lewis' benefit, locals 14. Harcourt Comedy co. 18-23.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Stock co. opened its season in Moths Jan. 31-2; good business, performance satisfactory. The Wages of Sin 4-6; crowded houses, pleased audiences. Passion Play pictures 10. Stock co. in Trilby 11-13, and A Celebrated Case 14-16.

WESTERLY.—ELLEN'S OPERA HOUSE (C. B. Ellven, manager): Dark.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Elroy Stock co. 18-23.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Crescent Stock co. 4-9 opened to S. R. O. Repertoire: The Circus Girl, Forgiven, Myrtle Ferns, Why Jones Left Home, Master and Man, and Queen's Evidence. The Bostonians 12. May Irwin 13. Quo Vadis 14. Because She Loved Him So 15. Anna Held 20.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Crescent Stock co. Jan. 31-2; large houses, Creston Clarke 7. The Bostonians 13. The Councillor's Wife 16.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Albert Armstrong's picture play, The Little Minister, 4; large and delighted audience.

ANDERSON.—OPERA HOUSE (Evans and Brock, managers): Dark.

SOUTH DAKOTA.

DEADWOOD.—OPERA HOUSE (H. M. Bennett, manager): Young Ingersoll lectures 9. Prince Romito 16. Speyers, chalk artist, 20.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Fred Emerson Brooks Jan. 29; crowded house.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Elks' Minstrels Jan. 24 to capacity. William Owen 6, 7. Frank Keenan 8.

HURON.—GRAND OPERA HOUSE (Charles W. Loveland, manager): Noble Theatre co. 8, 9.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): Frank Daniels in The Ameer Jan. 29 pleased large house. Denman Thompson in The Old Homestead 30; largest house of season. Besides the star, Fred Clate deserves mention. A Hot Old Time 1, large house; poor performance. Primrose and Dockstader's Minstrels 2 pleased fair houses. The Highwayman 4, 5; fair presentation. May Irwin 6. Secret Service 7. Le Voyage en Suisse 11. Rogers Brothers 14.—GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. 28-2 in Carmen pleased large houses. Held by the Enemy 4-9 opened to well filled house. J. Gordon Edwards, J. H. Hollingshead, William Stuart, and Anna Hollinger deserve special mention. Specialty numbers by Brandon and Regine, and the Chappelle Sisters. Esmeralda 11-16.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Frank Daniels in The Ameer 1, 2 pleased good houses. Secret Service 4, 5. Primrose and Dockstader's Minstrels 6, 7. A Stranger in New York 8, 9.—GRAND OPERA HOUSE (A. E. Morrison, manager): The Hopkins Stock co. appeared to splendid business 4-9 in The Galley Slave; the vaudeville bill included Annie Kenwick, Wertz and Adair, and the polyscope. The Land of the Midnight Sun 11-16.—ALCAZAR (Benjamin M. Stumback, manager): Alberta Gallatin in Nell Gwynne 4-6, splendid houses; Miss Gallatin made a big hit.

CHATTANOOGA.—NEW OPERA HOUSE (P. R. Albert, manager): Denman Thompson in The Old Homestead Jan. 31 delighted packed house. The Highwayman 2; good business, good performance. May Irwin 5. Why Smith Left Home 6. Because She Loved Him So 7. Aubrey Dramatic co. 11-13. The Watch on the Rhine 14.

JACKSON.—PYTHIAN OPERA HOUSE (P. E. Holland, manager): A Hot Old Time Jan. 30. S. R. O. satisfactory performance. Primrose and Dockstader's Minstrels 31, good house; excellent performance. Alberta Gallatin in Nell Gwynne 2; small house, fine performance. Secret Service 6. Why Smith Left Home 7.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Paris, manager): Uncle Josh Spruceby Jan. 31; crowded house; performance good. Why Smith Left Home's Room Yonkers 11, 12. What Happened to Jones 13. Ralph Bingham 14.

KNOXVILLE.—STAKES THEATRE (Page Stakes, manager): The Old Homestead delighted S. R. O. 1. May Irwin in Madge Smith, Attorney, pleased packed house 4. Because She Loved Him So 6. Why Smith Left Home 7. Anna Held 15.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Wolf, manager): Peoples Money Jan. 31; fair business; performance good. When We Were Twenty-one 1; small houses. Ridgely Comedy co. 6. Frank Daniels 7. The Last Mail 10. The Retreat 11. The Evil Eye 12, 13. Medicine 14. The Rounders 15, 16.—EMPIRE OPERA HOUSE (Empire Amusement Co., managers): Empire Stock co. opened 4 for a week to fair business in The Girl I Left Behind Me, Shore Acres, and Hoyt's A Texas Steer. Business light; co. fair. Zaza 11-13. Ward and Vokes 14-16.

TEXARKANA.—OPERA HOUSE (James M. Dunn, manager): Quo Vadis Jan. 28; pleased house; excellent performance. Black Patti's Troubadours Feb. 1; crowded house and performance. The Fast Mail co. small business. Secret Service 2. A Stranger in New York 3, 4. [illegible] 5. ITEM: Louis

DALLAS.—[illegible]

FORT WORTH.—[illegible]

WACO.—[illegible]

AUSTIN.—[illegible]

GALVESTON.—[illegible]

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Boston Lyric Opera co. Jan. 28-2 in Carmen, Il Trovatore, Wang, and The Idol's Eye; business fair. On 2d, Collamarini night, a large audience was dismissed and money returned, owing to the illness of Signorina Collamarini. The Prisoner of Zenda 4-6. The Rounders 7-9.—NEW GRAND THEATRE (Martin M. Kaufman, manager): Cummings Stock co. in Lord Chumley week 28-2; good business. Clever work was done by Charles Giblyn and Edward Poland. Laura Nelson Hall wore beautiful gowns. The Chimney of Ralph Cummings was very good. The Little Minister 4-9.—ITEM: Sousa's Band will appear 7 in the Mormon Tabernacle.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): John S. Lindsay co. in Under One Flag 1; small house. The Prisoner of Zenda 7. A Stranger in a Strange Land 19. The Telephone Girl March 1.

OGDEN.—GRAND OPERA HOUSE (James Clark, manager): The Naiad Queen (local) Jan. 31 to small house; poor co. The Prisoner of Zenda 8.

VERMONT.

BARRE.—OPERA HOUSE (Morse and Lapoint, managers): Robinson Opera co. opened to large house 4 in a good performance of The Chimes of Normandy, followed by Fra Diavolo, La Mascotte, Olivette, The Bohemian Girl, The Pirates of Morocco, and Pinafore. The Greatest Thing in the World 11. 'Way Down East 14, 15.—ITEM: Manager Lapoint has sold his comedy-drama, Parker Farm, and it will be put on the road next season.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): 'Way Down East 18.—MUSIC HALL (S. Johnsbury Lecture and Concert Course): Shumann Concert co. gave a fine concert 4, good audience. Ernest Seton-Thompson 15.—ITEM: The St. Johnsbury Choral Union Musical Festival will be held during the last week in March.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Uncle Josh picture play 6, fair house, good entertainment. Flanigan's 400 16.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Man from Mexico 4; excellent performance; fair business. Way Down East 13.

BURLINGTON.—HOWARD OPERA HOUSE.—Mrs. W. K. Walker, manager): A Wise Woman 9. Sarah Cowell Le Moyne 12. Flanigan's 400 13.

ST. ALBANS.—WATCH'S OPERA HOUSE (T. E. Welch, manager): Stetson's U. T. C. March 4. When We Were Twenty-one 12. A Day and a Night 14.

BELLOWS FALLS.—OPERA HOUSE: 'Way Down East 19.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hart, managers): Creston Clarke in The Last of Kerry pleased fair audience Jan. 31. Alfred A. Feltus to fair business 1. The Conquerors 2. Freda Seaman Concert co. 5. The [illegible] ITEM: The Green Room Club, for the [illegible] reason of current drama, has been [illegible] a limited membership of [illegible]

CHARLOTTESVILLE.—[illegible]

Lyceman, manager): [illegible]
Smith Jan. 31.
Young Wife 4.
Hope 11.
[illegible]

NORFOLK.—[illegible]

Lyceman, manager): [illegible]
Side Tracked 4.
Hope 11.
[illegible]

BEATRICE INGRAM

LEADING INGENUE AND SOUBRETTE,

Will close with the Oliver-Leslie Company Feb. 10. Now playing in San Francisco, Cal.

Address Dramatic Mirror.

SPARTANBURG. OPERA HOUSE (Young & Wilson, managers): A Young Wife 7; fair business. Rose Melville 8. The Christian 9. The Conquerors 11. Devil's Auction 12. Human Hearts 13. Uncle Josh Spruceby 14. Ole Olson 15. Shore Acres 16. Way Down East 18. Devil's Auction 20.

ALEXANDRIA. HILL'S OPERA HOUSE (W. S. Hill, manager): Side Tracked 7; large house; performance pleased. The American Girl 12. Uncle Josh 15. Devil's Auction 20.

PETERSBURG. ACADEMY OF MUSIC (W. Lam E. French, manager): A Young Wife pleased a small audience 5. Barlow's Minstrels 11.

ROANOKE. ACADEMY OF MUSIC (C. W. Bock, mgr.): Human Hearts 7. Rose Melville 8. The Watch on the Rhine 12. Anna Held 14.

PORTSMOUTH. VIRGINIA'S LYCEUM THEATRE (T. E. Hungerford, manager): The Watch on the Rhine 7; large and pleased audience.

WASHINGTON.

NORTH YAKAMA. LARSON'S THEATRE (A. L. Larson, manager): At the White Horse Tavern Jan. 28, good performance; fair house. The Eleventh Hour 6.

SPOKANE. AUDITORIUM (Harry C. Hayward, manager): The Eleventh Hour 5. The Christian 14, 15. Way Down East 17, 18.

WEST VIRGINIA.

MANNINGTON. OPERA HOUSE (J. M. Barrack, manager): Carroll Comedy co. Jan. 28-2; business good; performances fair. Plays presented: A Southern Romance, My Mother-in-Law, Hazel Kirke, The Two Orphans, The Convict's Daughter, and Sapho. McCloy Stock co. 7 in Dr. Bill; good business and performance. ——ITEMS: Manager Barrack has hung a handsome advertising curtain, painted by C. W. Braun, of this city.—Gertie Lewis, of the Carroll Comedy co., was ill at New Martinsville, W. Va.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): A Texas Steer Jan. 31; fair business. Zaza 1. Arizona 4; banner house of season; enthusiastic audience. Clay Clement 8. The Christian 12. Elks' Minstrels 14, 15.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Where is Cobb 31-2; light business. Through the Breakers 4-6; fair business. A Hot Old Time 7-9. Imperial Stock co. 11-16.

CLARKSBURG.—TRAPERS' GRAND OPERA HOUSE (L. S. Hornor, manager): Van Dyke and Eaton co. in The Parisian Princess Jan. 28. Friends 29, Across the Trail 30, The Land of the Law 31, Tangled Relations 1, and Jack's Wife 2; co. first-class; S. R. O. A Black Sheep 7.——ITEM: L. S. Hornor will manage the new Fairmont Opera House.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Imperial Stock co. Jan. 28-2 in The Lost Paradise, Northern Lights, In the Heart of the Storm, The Victorian Cross, Dr. Jekyll and Mr. Hyde, and Lost in New York; large and appreciative audiences. A Black Sheep 9. Where is Cobb 14. Two Merry Tramps 15. The Christian 16.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Columbia Opera co. in Fra Diavolo Jan. 30, Said Pasha 31, Giroflé-Girofla 1, and Billee Taylor and The Mikado 2; good business. Clay Clement 11, 12. A Milk White Flag 15. John Thomas Concert co. 16. Too Rich to Marry 22. Morrison's Faust 25.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gullick, manager): Field's Minstrels Jan. 19; performance excellent; good house. Modjeska in Macbeth 21; crowded house; pleasing performance. Andrew Robson in The Royal Box 28 pleased fair house. Two Merry Tramps 29, 30; performance and house poor. Columbia Opera co. 11-16. A Milk White Flag 14.

BIG CREEK.—OPERA HOUSE (H. L. Swisher, manager): McCloy Stock co. 2 in The Wages of Sin; good house; performance good. Carroll Comedy co. in The Convict's Daughter 4, My Mother-in-Law 5, Two Orphans 6. Same co. 8, 9. McCloy Stock co. 7 and 15. A Poor Relation 16. Nashville Students 29.

FAIRVIEW.—OPERA HOUSE (M. R. Musgrove, manager): McCloy Stock co. to fair house 6 in Doctor Bill; satisfactory performance. Two Married Men 9. A Hot Old Time 11. Metropolitan Stars 16. Chattanooga 29. McCloy Stock co. 27.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Goodwin-Winters co. 4-9. A Hot Old Time 13.

WAUTAUGA.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Chattanooga 23. A Breezy Time March 2.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Benedict's Quo Vadis 6 canceled. Carroll Comedy co. 18-23.

BOONAGAR.—COLISEUM (C. Currey, manager): A Breezy Time 16. Carroll Comedy co. 4-9 canceled.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): My Aunt's Nephew Jan. 31; poor performance; light business. Eugenie Blair in Carmen 1; good performance to capacity. Harry Corson Clarke in What Did Tomkins Do 2; fair house. The Belle of New York 6. Daniel Sully 16. Frederick Warde 27.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Daniel Sully in The Parish Priest Jan. 30; good business; fine performance. Hopkins' Transo-Oceanics presented a good bill 3, but drew lightly. Marie von Wegern 4. Hearts of Oak 16. Brown's in Town 17. Fulgora's Stars 24.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Murray Comedy co. Jan. 27-2 in A Soldier's Honor, A Jealous Woman's Troubles, The Fatal Card, The Fate of Sinners, Just Before Dawn, A Bachelor's Ward, and The Golden Giant Mine; co. good; business large. Marie von Wegern 9.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Grace Hayward co. Jan. 28-2 presented Friends, A Soldier of the Empire, Camille, Carmen, Sapho, Moths, and Taken from Life; pleased largest repertoire business in history of house. Sherlock Holmes 4. A Colonial Girl (local) 8, 9, 10, 11. T. C. 9.

BARABOO.—THE GRANDE (F. E. Shults, manager): The Gaskell Stock co. in Roanoke, Friends and Foes, The Fatal Card, and A Gigantic Liar Jan. 30-2; large business; pleased audiences.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. E. Haber and H. R. Potter, managers): Marie Von Wegern 7. Brown's in Town 12. Hearts of Oak 15. The Wooing of Mrs. Van Cott 18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Brown's in Town 1; large house; audience pleased. Ariel Ladies' Concert 12. A Brass Monkey 13. Ben Ten Stock co. 18-23.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Reilly and Wood's co. 2; good house; audience pleased. Tennessee's Pardner 16.

WAUSAU.—GRAND (C. S. Cone, manager): My Aunt's Nephew 1 canceled. Gaskell Stock co. 4-7. Peck's Bad Boy 8 canceled. Brown's in Town 10.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): My Aunt's Nephew pleased good house Jan. 29. Daniel Sully 12.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Brown's in Town pleased fair house 2. Sherlock Holmes 5. Stetson's U. T. C. 8.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): The Woven Web (local) 1; performance and house good.

RHINELANDER.—GRAND OPERA HOUSE (E. A. Wallstrom, manager): Harry Corson Clarke 18.

LA CROSSE.—THEATRE (J. Strnadtipka, manager): Brown's in Town Jan. 31 pleased a fair house.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stable and Bailey, managers): The Isle of Content in Dixie 1; good performance and house; co. and Priority 26 failed to appear. Jessey Shay Stock co. in The Soldier's Daughter, The Signal of Liberty, Monte Cristo, Devil and Co., Quo Vadis, Under Two Flags, and The Hustler. ITEM: Adele Ratter, of the Ratterings, has left to join her co. at Mobile. Miss Ratter has contracted a severe case of pneumonia in Denver, spent two weeks here with her uncle, Rev. G. C. Ratter, to recuperate.

LARAMIE.—OPERA HOUSE (H. F. Kidder, manager): Ole Olson 1; excellent co.; to capacity. For Her Sake 6. MANAGER OPERA HOUSE (William Marquardt, manager): Noble Dramatic co. 4-9.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Ole Olson Jan. 31; good house and performance. U. T. C. 8.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in The Honeymoon to The Stowaway Jan. 29-1; business and performances good. No performance 2 on account of Queen's funeral. A Social Highwayman 4-6. The opera Nell Gwynne (local) 12-14.——NEW MECHANICS' INSTITUTE (R. J. Wilkins, secretary): Edouard D'Oize 13 in a short season of classic drama.——ITEM: Everett King and Charles Hagar left the Valentine co. 1. They are succeeded by Benjamin Horning and Willard Bowman.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): Frederick Warde Jan. 30, 31 in The Duke's Jester and Richelieu; large audiences. Besides Mr. Warde, E. E. Spencer, Isabel Pengra-Spencer, Walter Bentley deserve mention. The Belle of New York 1, 2, 3, 4, 5. Splendid performance. Beulah Dodge, F. J. Connelly, George Tallman, and Mae Sailor scored. Eugenie Blair 4-6. Quite (amateur) 11, 12. The Bell Boy 14-16. Daniel Sully 18-20.——ITEM: Manager Walker has left for New York to book attractions.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): Hi Henry's Minstrels canceled Jan. 30. The Honest Blacksmith 11. Humpty Dumpty 12.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Swengala 11-16.——ITEM: Mrs. Thomas Marks, of Marks Brothers' co., was taken suddenly ill at St. Catharines 28.

OTTAWA, ONT.—RUSSELL THEATRE (Dr. W. A. Brown, manager): The Burgomaster 1; good attraction; packed house. At the White Horse Tavern 4, 5. Sarah Cowell Lemoyne 8, 9.——GRAND OPERA HOUSE (Joseph Frank, manager): Snow-Heron Stock co. 4-9 in Sapho and Gettysburg, both presented excellently. Finnigan's Ball pleased a packed house 4.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): Hi Henry's Minstrels pleased a crowded house Jan. 29. Finnigan's Ball 30; good farce and specialties; fair business. Humpty Dumpty 12. McEwen, hypnotist, 18-23. New York Musical Club March 1.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. F. Loudon, manager): At the White Horse Tavern Jan. 27; good business; fair performance. The Burgomaster 28; excellent performance to capacity. Finnigan's Ball 1; satisfactory performance; good business. Nell Burgess in The County Fair 4 pleased good business.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): The Christian 9. Way Down East 12. Richards and Pringle's Minstrels 14.——THEATRE ROYAL (Lucas and Sharpe, managers): Dark.

KINGSTON.—VICTORIA THEATRE (D. P. Brannigan, manager): Mr. Dewdrop 4, 5; fair house; poor performance. Rohs Minstrels (local) 6; excellent performance, crowded house. Pauline, hypnotist, 11-16. Wills Brothers co. 18, 19.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Marks Brothers' co. 4-9; fair houses; audience pleased. Scottish concert 12. Harold Jarvis 28.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): Richards' Repertoire co. 7-9. Kraner, the Esquimau 13. Sherlock Quartette 19.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): Kraner, the Esquimau 12. Marks Brothers' co. 18-23.

IN OTHER CITIES.

(Received too late for classification)

SAN FRANCISCO.

Mrs. Fiske's engagement at the California continues to be the event of the season. At every performance since the opening the theatre has been crowded, and audiences include not only San Franciscans, but natives of towns within a radius of a hundred miles. After two weeks of triumph as Becky Sharp, Mrs. Fiske will be seen as Tess of the D'Urbervilles 4.

At the Columbia Louis James and Kathryn Kidder are appearing in A Midsummer Night's Dream Jan. 28-9. The production is a superb one. Mr. James is in his element as Bottom, a role that affords splendid opportunities for the display of his abilities in comedy. Miss Kidder is much admired for her comedy scenes in the part of Helena, though the finer, sympathetic phase of her art is hidden. Ethel Browning, as Puck, is a wonderful combination of grace, agility and spirit; she is by far the best Puck ever seen here. Norman Hackett offers a strong, intelligent portrayal of Lysander, and Ashley Miller makes a good Oberon. Thomas Coffin Cooke has been generously praised for his Peter Quince. The solos and choruses could stand improvement.

The second week of The Fencing Master at the Tivoli 28-2 saw a continuation of its popularity. Tom Green shines as Fortunio, and, of course, Ferris Hartman and Edward Webb keep things moving. Arthur Boyce makes a good count. Maude Williams, as Francesca, is charming. Annie Meyers plays Teresa in a jolly way. The chorus is young and pretty. Nell Gwynn 4, in which Georgie Cooper will reappear.

All the comforts of Home enjoyed a successful run at the Alcazar 28-2. Howard Scott made the hit of the play as Christopher Dubney. Lucius Henderson played Alfred Hastings very acceptably. "Jimmy" Horne was very amusing as the boy. George Webster was good as Robert Pettibone, and Frank Bacon was excellent as Augustus McHath. Edwin Emery and Frank Curtis were good in their respective roles. Marie Howe was a capital Mrs. Bender, and Lila Converse was sweet and pleasing as the daughter. Polly Stockwell and Juliet Crosby were clever.

Murray and Mack, in Shooting the Chutes, at the Alhambra 27-2 had good houses. The farce was amusing, replete with interesting specialties and new jokes. Murray and Mack were a host in themselves, and they were well supported. George Betts sang several selections in a pleasing manner. Kittie Beck made quite a hit. Ed Jolly lived up to his name, and Albert Mayer made a great tough boy. The Sorrows of Satan 3.

The Central offered A Celebrated Case 28-2, and it proved a strong attraction. The play was well staged and appropriately dressed and the actors seemed to be in thorough sympathy with their roles. Howard Hall, as Jean Renaud, was an ideal hero. James M. Ward, the Irish comedian, had a rousing reception. Ernest Howell was good in his role. Miron Leffingwell was a much hissed villain. Fay Courtney was a sweet Adrienne, and Ethe Darling and Kitty Belmour were excellent. Oza Waldrop was a charming Louise. A Daughter of the Million 4.

Charles E. Verner, the Irish comedian, has been enthusiastically received in Arrah Na Pogue at the Grand 28-2 by large audiences. He was well supported. Shamus O'Brien 4.

Charles Taylor is to join the stock co. at the Central.

DE GUY SIMPSON.

KANSAS CITY.

The success of the Woodward Stock co. in presenting Hamlet Jan. 27-2 has again demonstrated to a remarkable degree the wonderful versatility of that organization of players. Yet the superb handling of the great tragedy was not unexpected, both because of the proven capability of the co. as a whole, and because several members of the organization have been in the past more or less identified with similar work. Credit for the staging must be divided between Wilson Enos and Lester Lonergan, the latter bringing his several years' experience with Modjeska's co. to bear on the staging arrangement. Mr. Lonergan, as Hamlet, gave a splendid reading of the part. His performance was highly creditable, and especially in the closet scene with his mother did he demonstrate a broad and studious comprehension of the part. Miss Shannon, as Ophelia, was acceptable, it being a difficult role on account of her personal characteristics. Mr. Enos, as the ghost and the king, did the double part exceedingly well, his voice being particularly adapted to the former role. A renewed interest attached to the portrayal of the queen by Miss Berkley and the Laertes of Mr. Farren was very effective. Harry Beresford scraped the character of the first grave digger of its every comedy point without violating any of the tenets of Shakespearean comedy. Why Smith Left Home 3-9.

The patron of King of the Opium Ring that held the stage at the Grand for the week 27-2 may be assured of one thing, there is never any lack of activity, and as the play progresses a stranger is introduced to a system of stage business which leaves the impression of having really partaken with the actors in the seductive pill. Interspersed between the opium smoke, abductions of the heroine chop suey, and smuggling are a number of interesting specialties which, while conspicuously irrelevant, are none the less restful. As a whole, King of the Opium Ring is a creditable member of that class of latter day melodramas which charm by their very grotesqueness a certain elevated portion of a Sunday afternoon audience. Le Voyage en Suisse 3-9.

Large audiences gathered nightly at the Gillis 27-2, where Devil's Auction was conducted. There are, however, some rather original specialties which took well with the house. A Ride for Life 3-9.

LOUISVILLE.

Primrose and Dockstader's Minstrels drew two large houses at Macauley's Theatre 4, 5. Marie Dressler 7-9.

Haverly's Minstrels, with George Wilson, filled the Avenue 4-9. The bill offered was an exceptionally good one. A Trip to Chinatown 10-16.

The Meffert Eagle Stock co. acceptably performed The Jilt at the Temple 4-9. The Garnellas, the polyscope, and Knoll and McNeil formed the specialty portion of the entertainment. The Danites 11-16.

The Theodore Thomas Chicago Grand orchestra concerts at the Auditorium 3, 6, drew audiences that tested the capacity. A highly classical programme was offered, and a feature lending special local interest was the singing of Rosa Green, the contralto, whose home is here.

Clarence Meffert has severed his connection with the Temple Theatre, and is now engaged in business in Chicago, leaving here on the 6.

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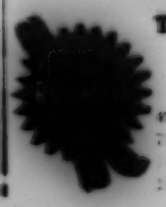

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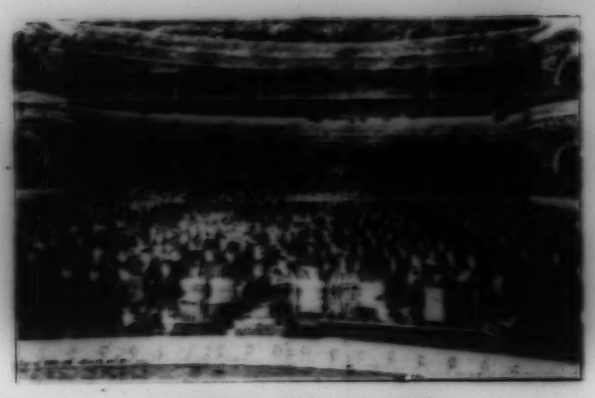

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